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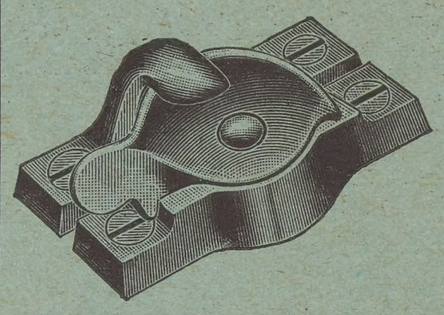
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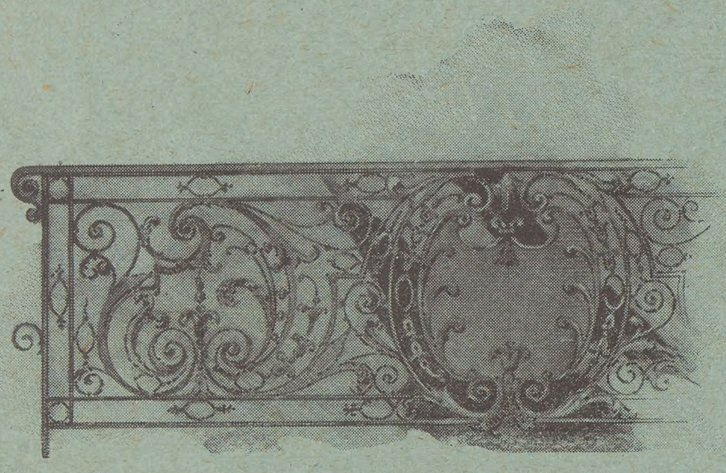
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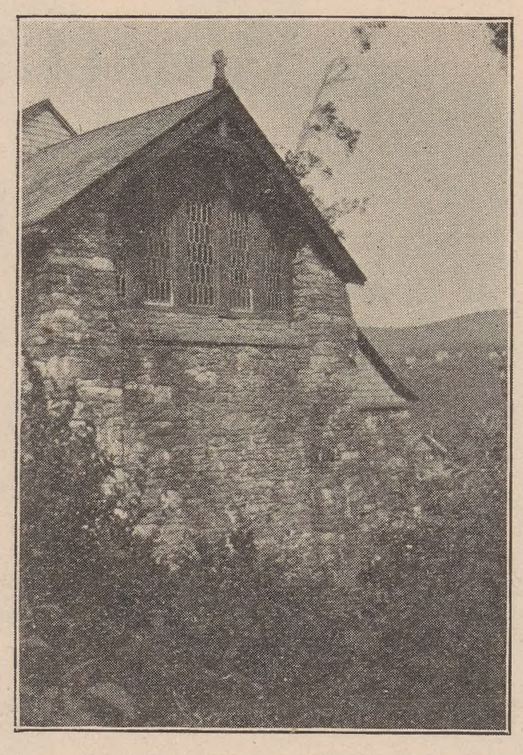

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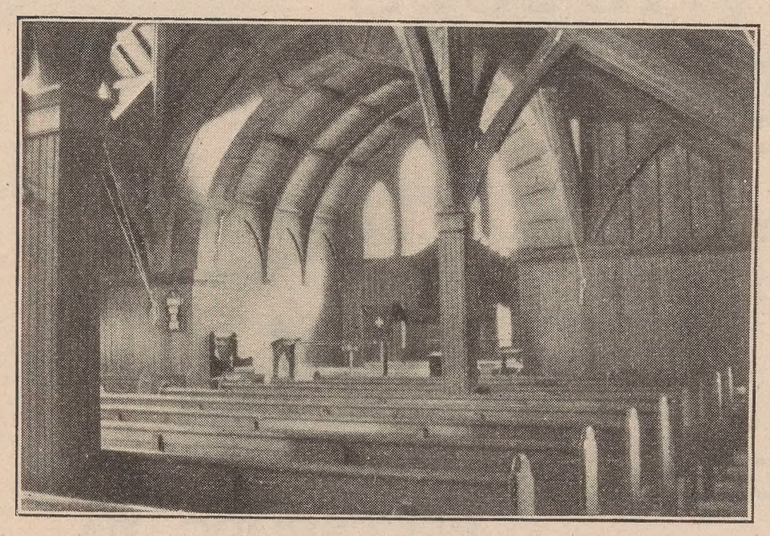

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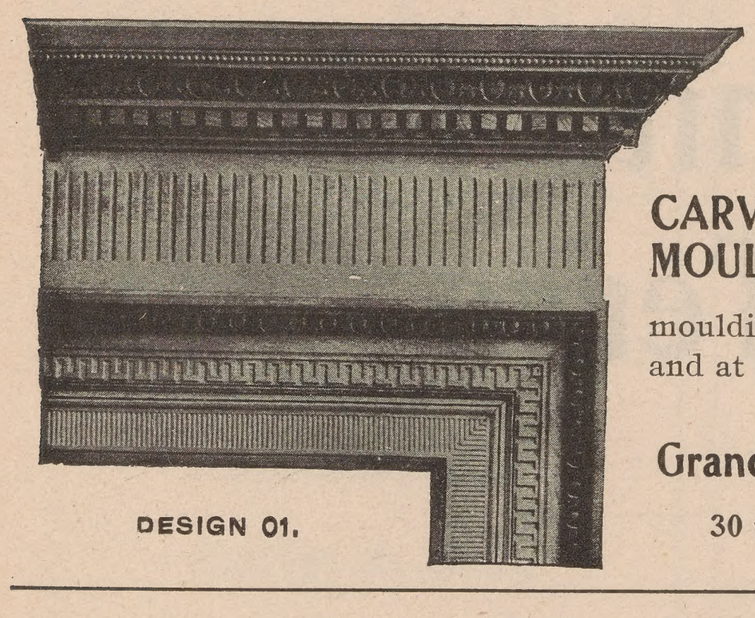

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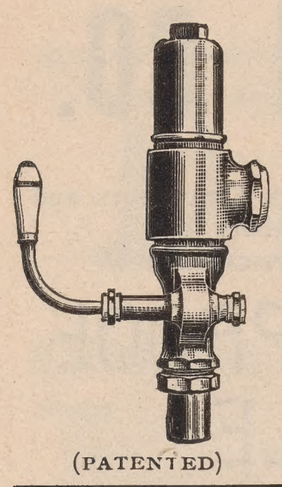

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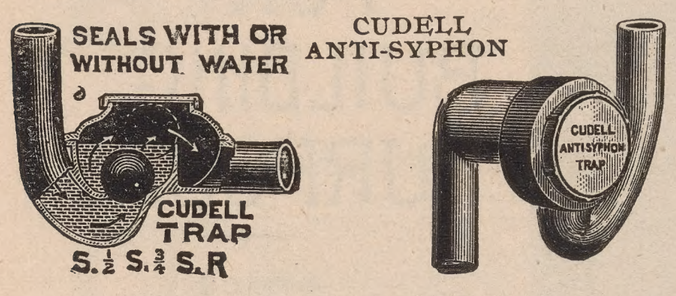

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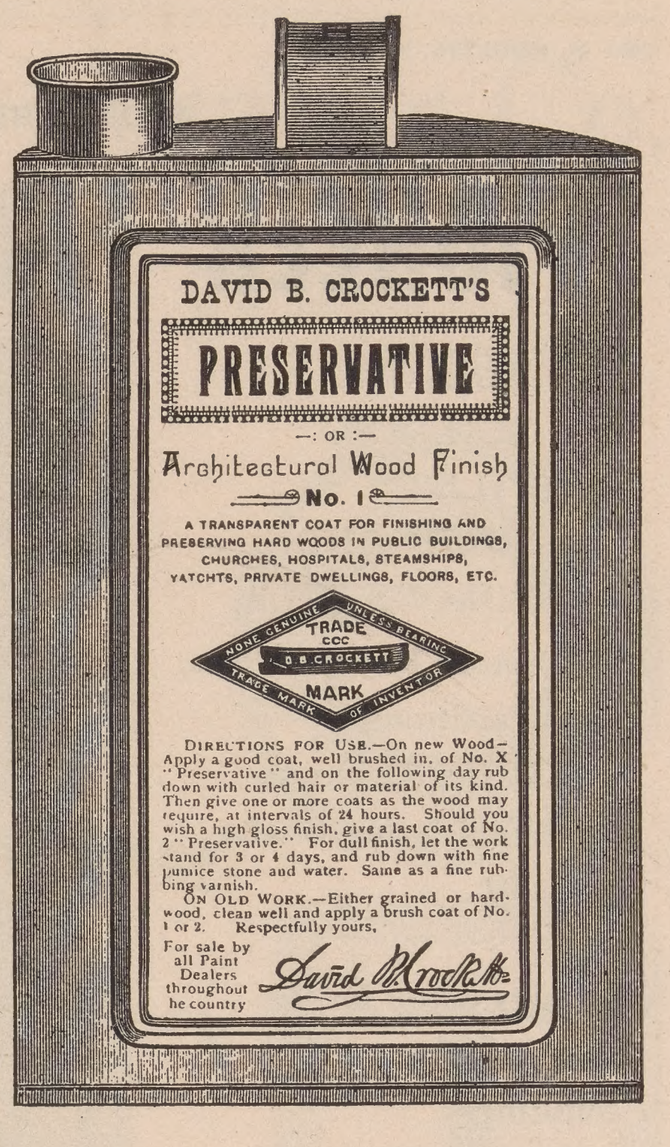
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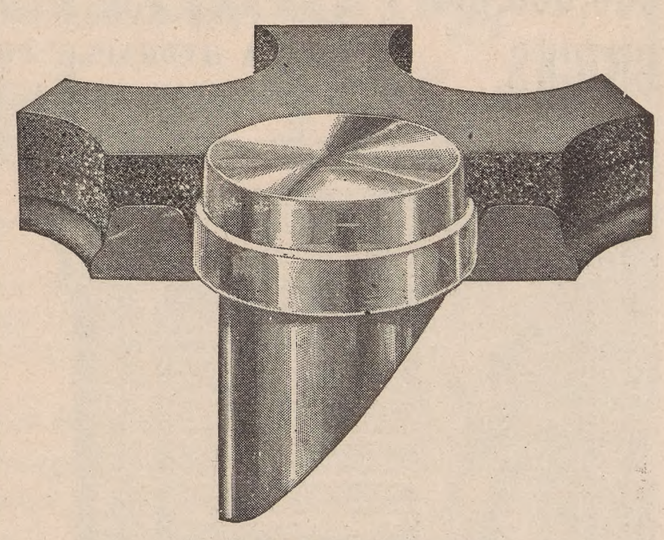

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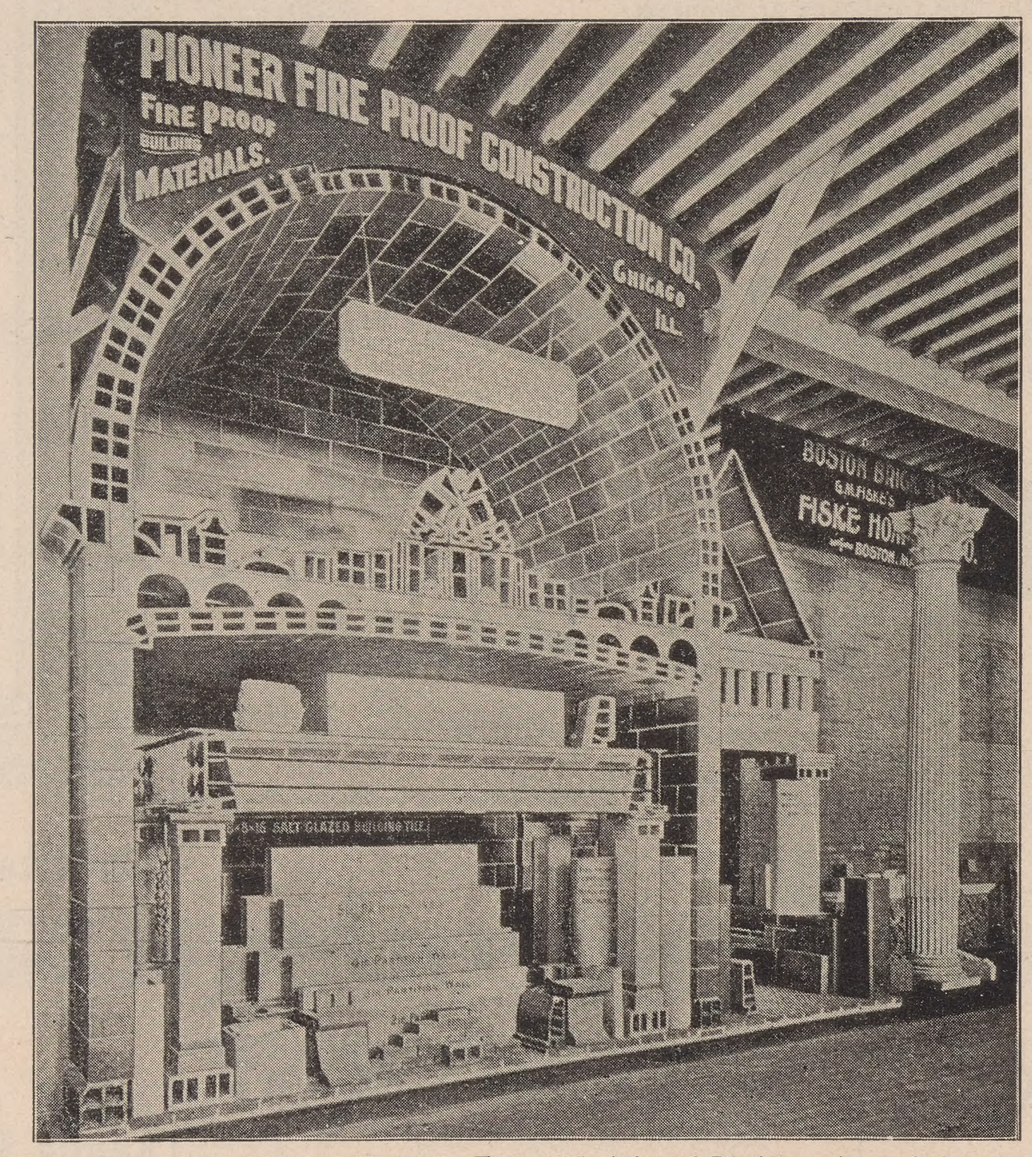

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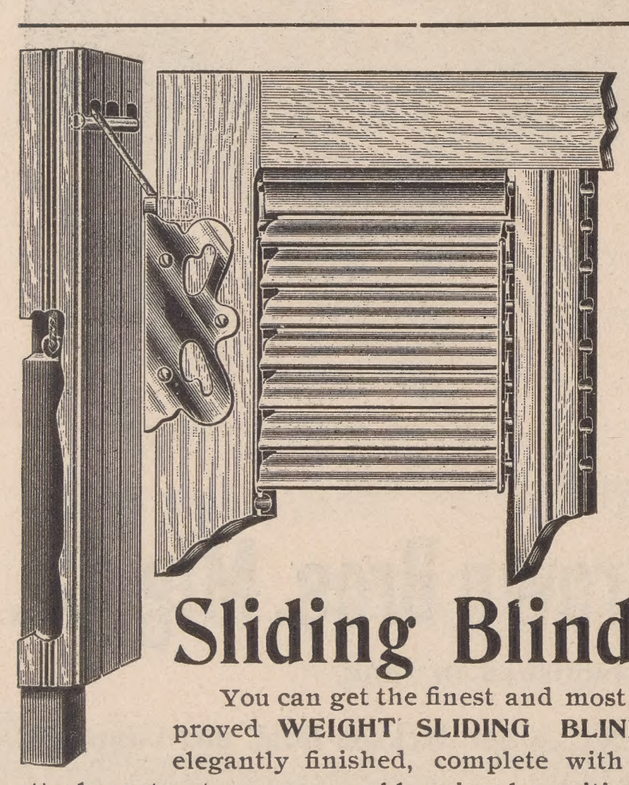

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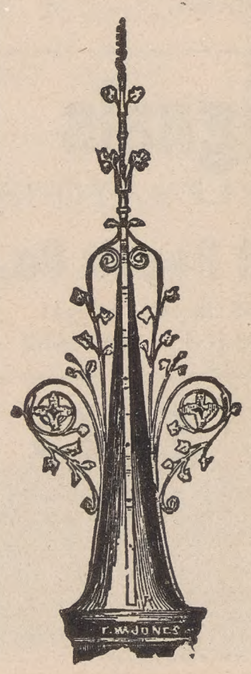

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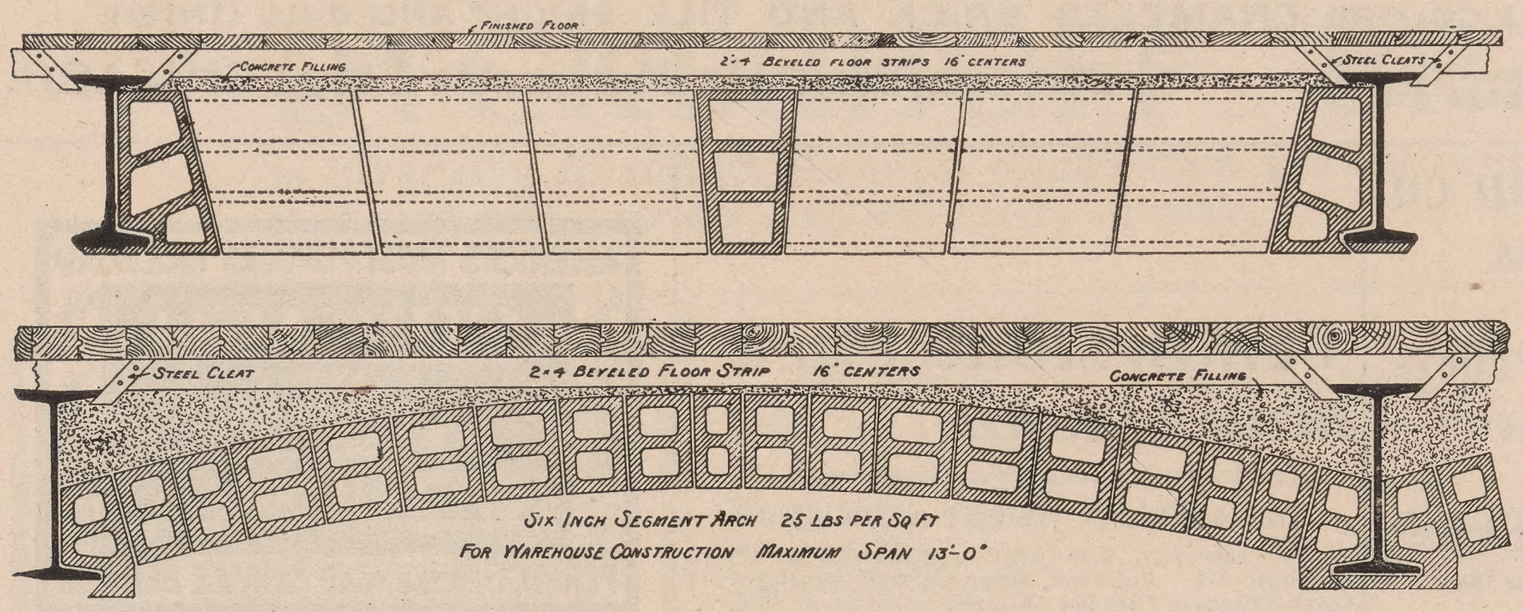
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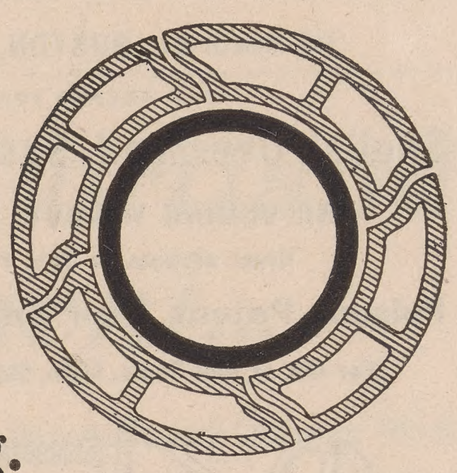

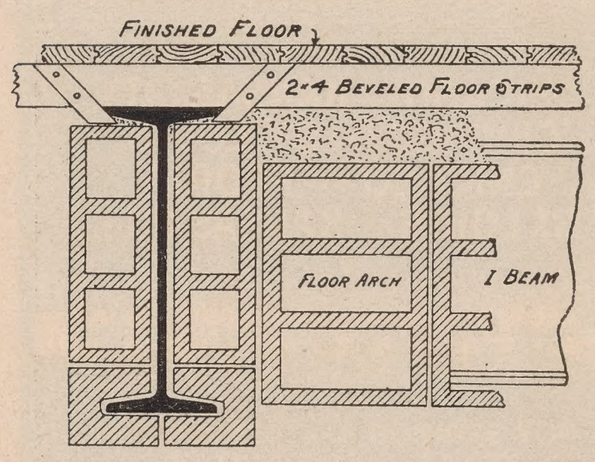

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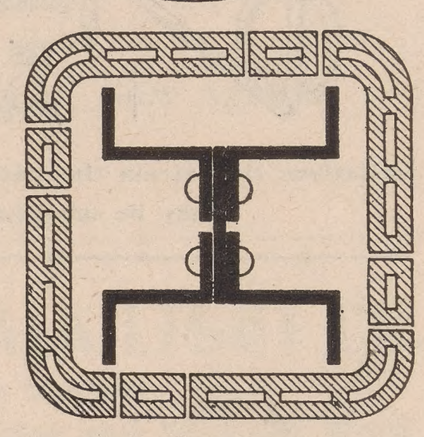

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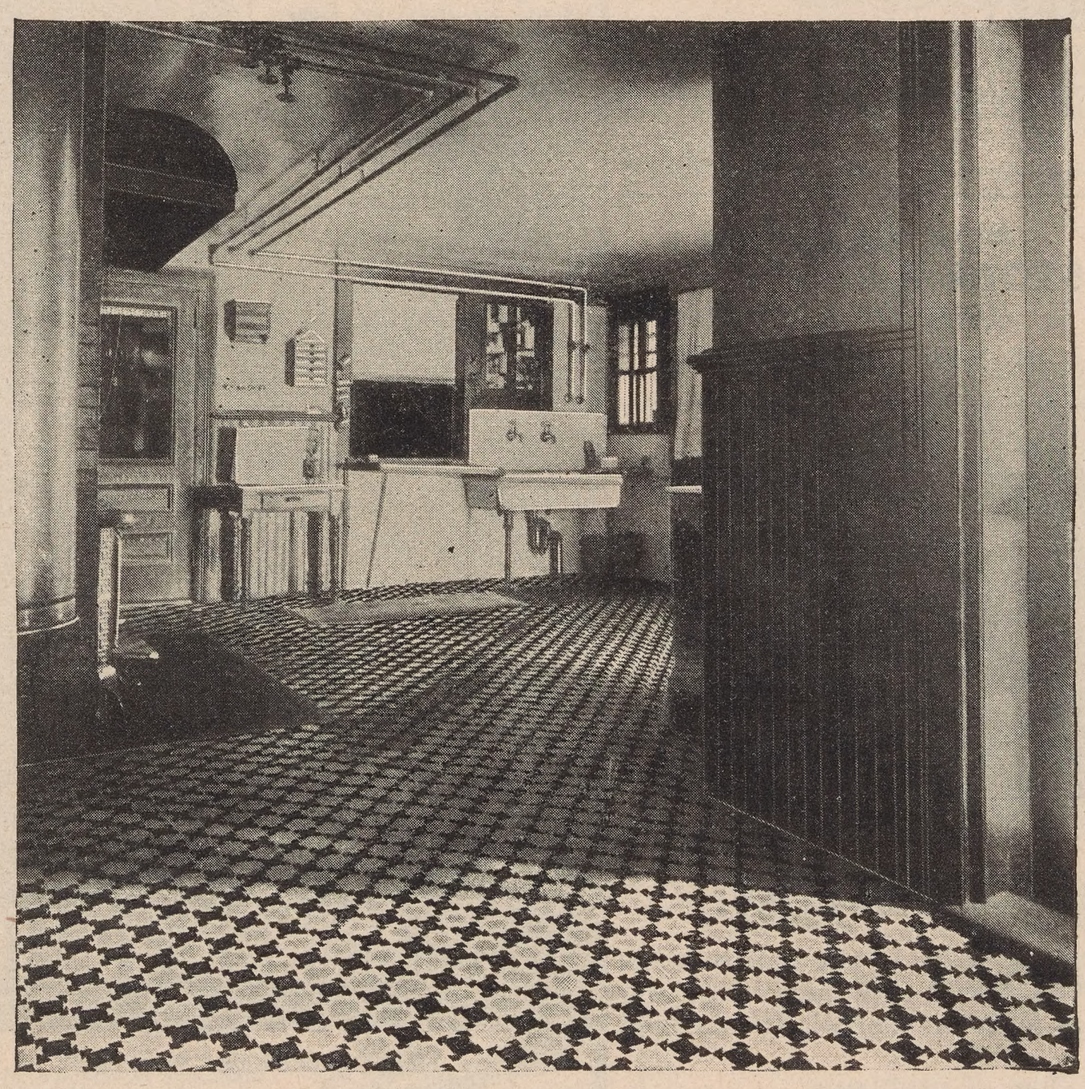

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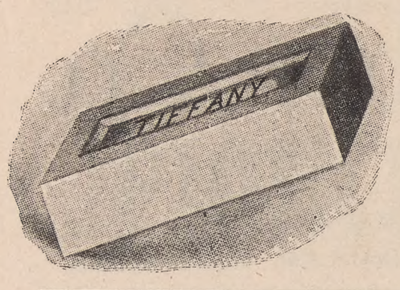

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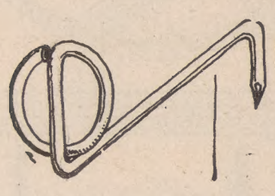

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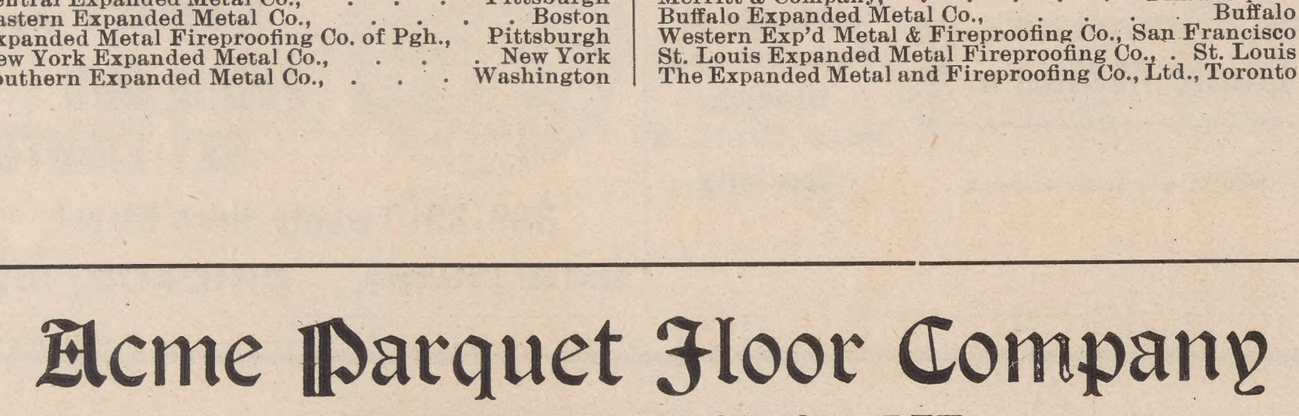

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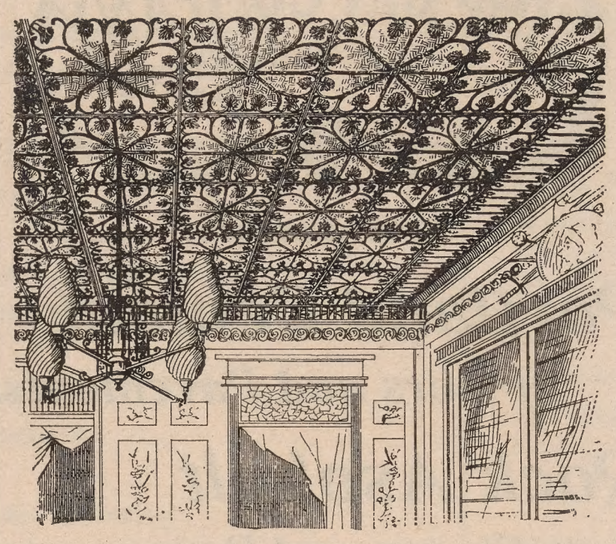

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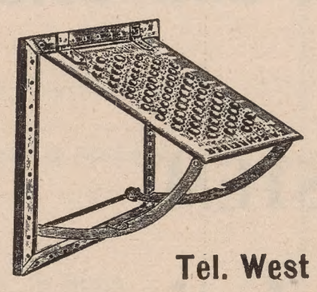

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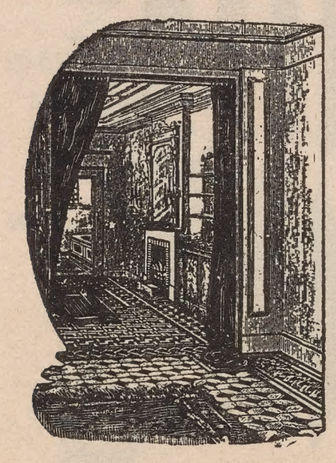

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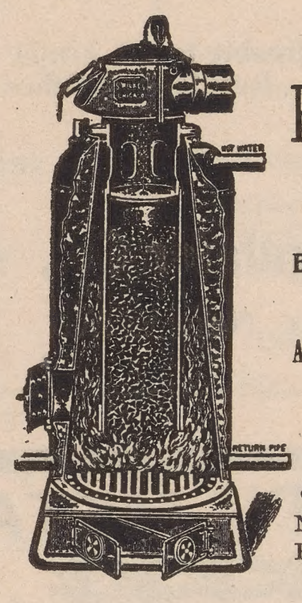

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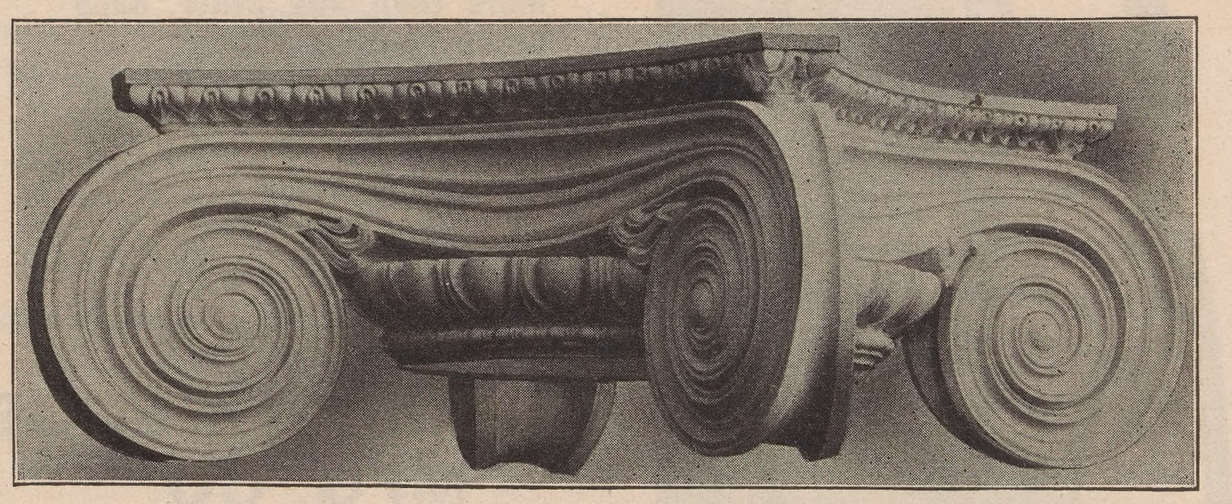

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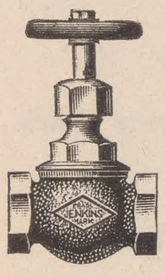

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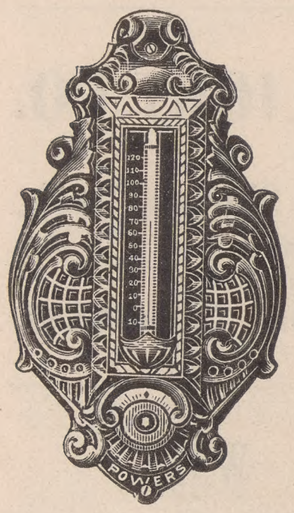

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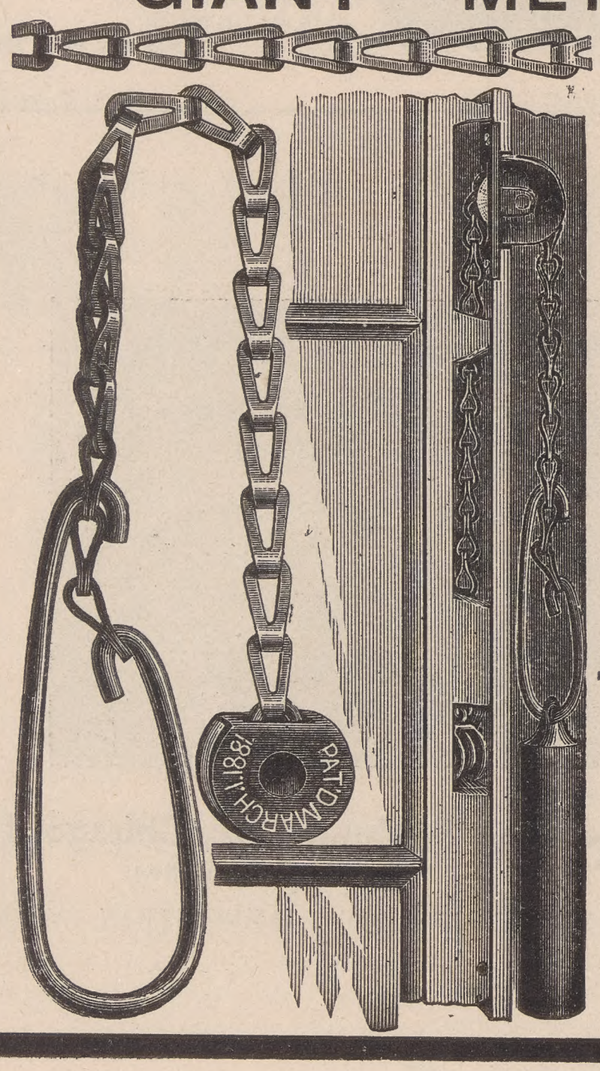

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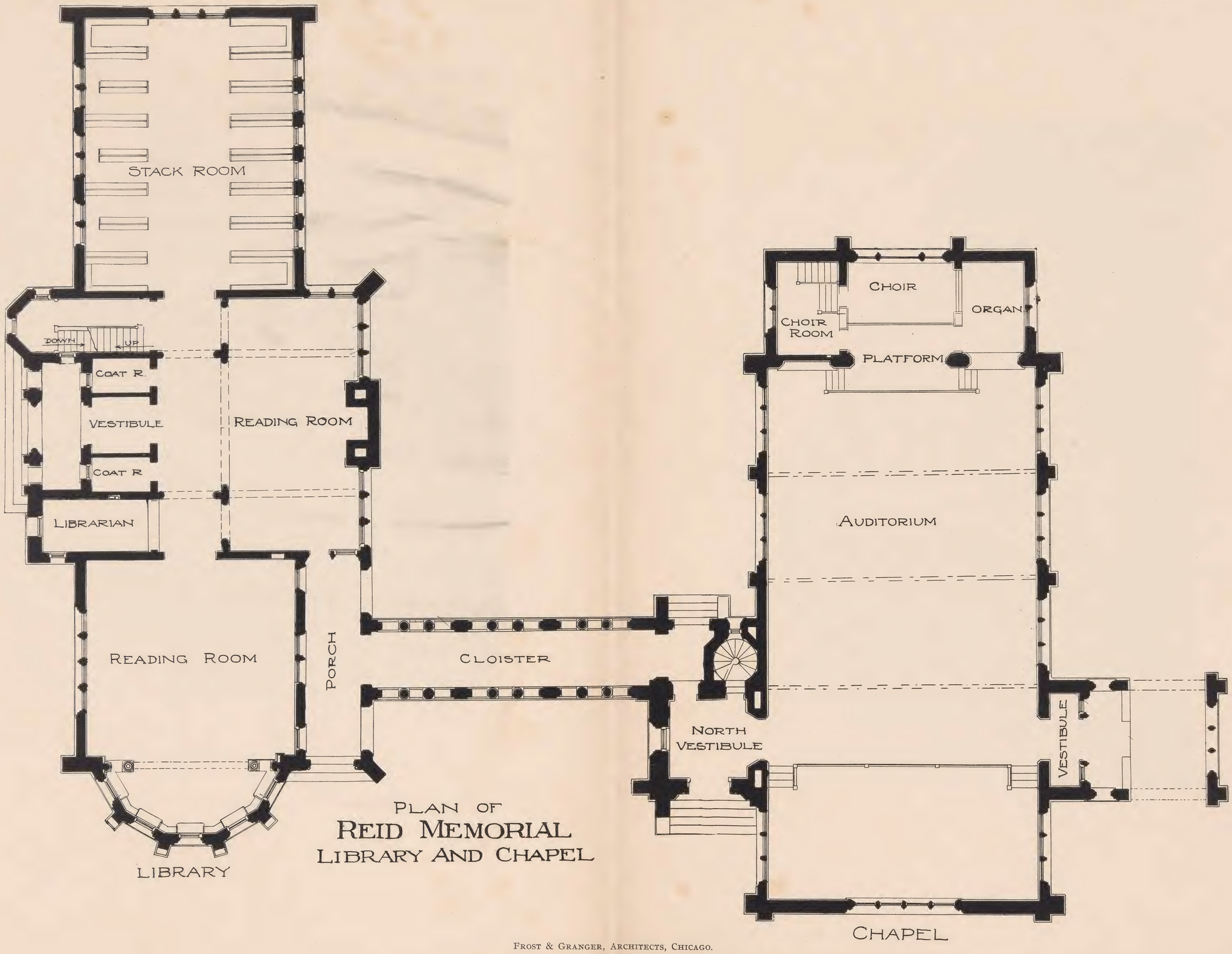

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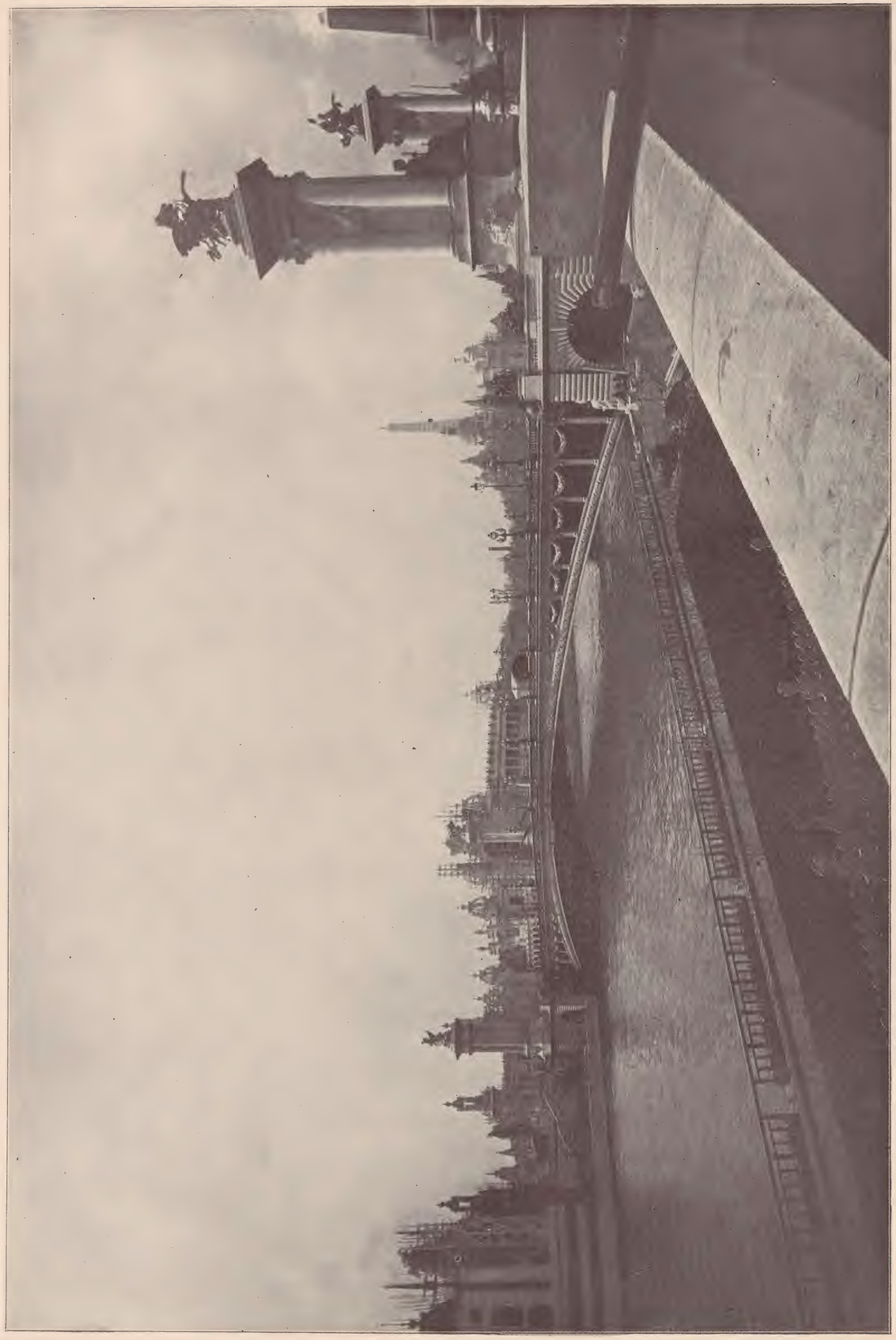

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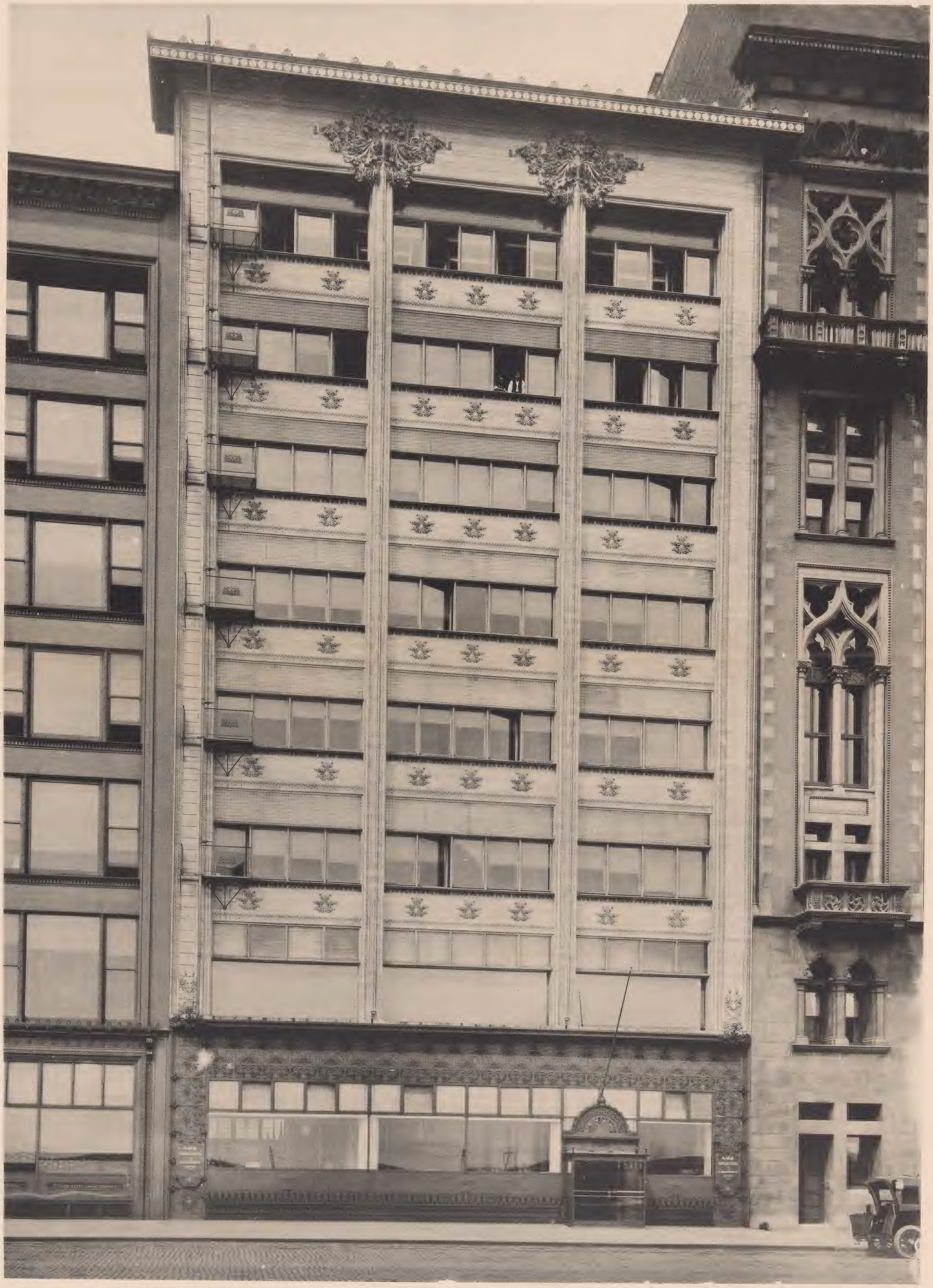

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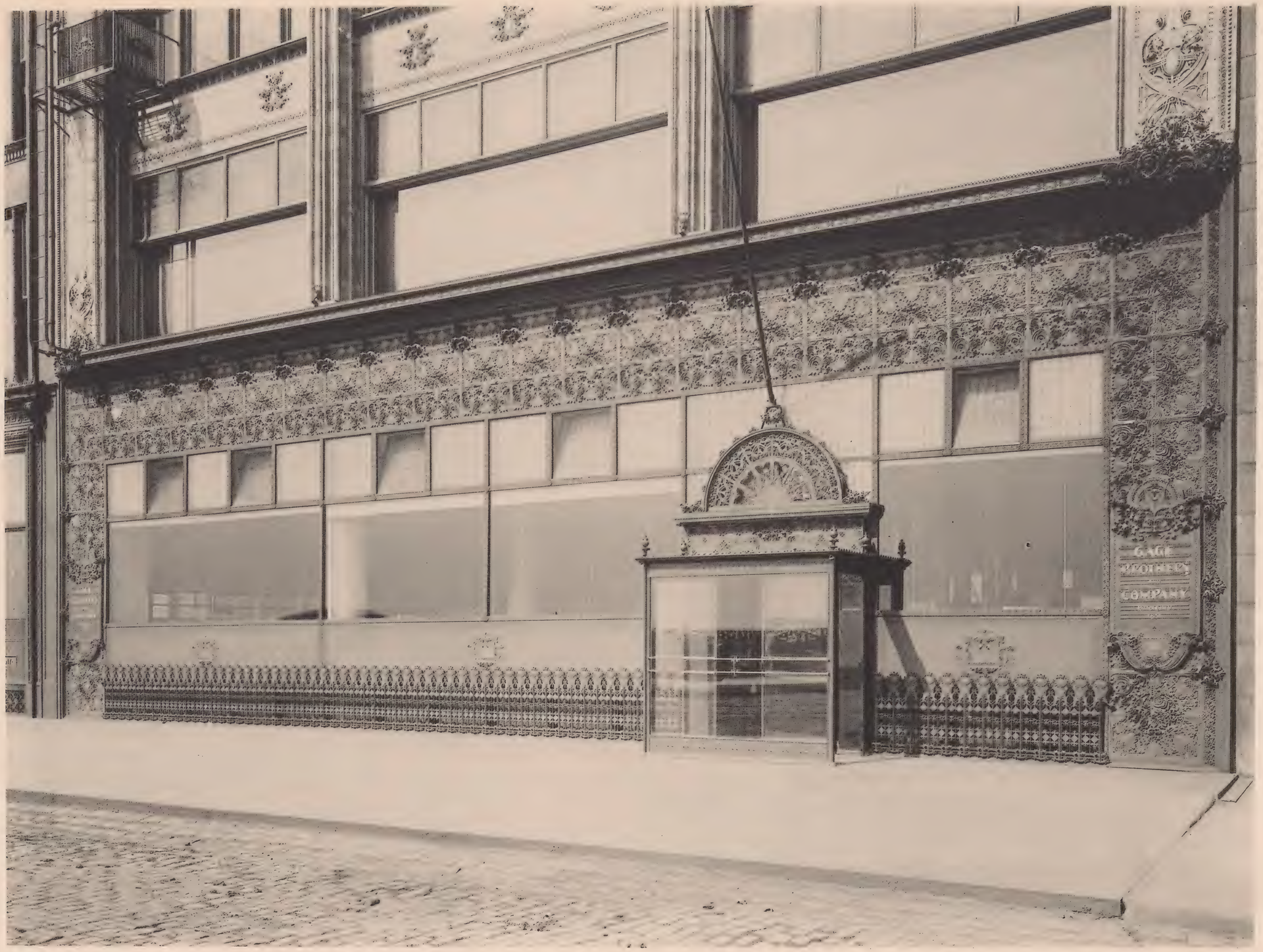

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	Prof. Newton A. Wells, University of Illinois.

What the Modern Architect Should Know.

The subject of the necessary and proper extent of an architect's knowledge is one which has been discussed so often that it lacks interest for the older architects, nevertheless it continues to crop out, especially where the young assemble and with the confident enthusiasm of youth take up for settlement the great questions, many of which are as old as the profession, yet are ever present contentions for the new members in the ranks. We are far from believing that the last important word has been said in the discussion of these questions; a new generation under new conditions will have new thoughts which may bear good fruit. The old architect has heard substantially the same discussion so often that the subject of his professional requirements is apt to have become a bore, and does not usually participate, but the student and the youthful practitioner are disposed to bestow their knowledge on their comrades and also on the public at large. All this is natural for youth and must be allowed to take its course. As the young grow older they are sure to modify their views as their predecessors have done before them, but meantime the question will continue to be brought forward, and, indeed, to the young man who expects or desires to become an architect, it is of vital interest. Time was when the artistic side of the profession was almost the only matter considered, and if the student could learn to draw then he was considered as likely to succeed as an architect. That day has passed; the changing needs of a changing world require much and multifarious knowledge and the rise of a course called "architectural engineering" is the best evidence of the fact. What is architectural engineering? Does it belong to architecture or to engineering, or neither, or both, and which of these is to take precedence? Will the architect continue to hold the position that has hitherto been usually accorded to him, or will he be superseded by the engineer, architectural or otherwise? A generation ago the engineer was almost necessarily a man of limited education, but within the last half century or less technical and other schools have multiplied so that the engineer is apt to be fully as well and at times better educated than the architect. Will he then be willing to work in subordination to him? The erection of a modern large building, crowded with occupants, not only calls for a knowledge of statics, but also hygiene in various phases of ventilation, of warming, of lighting, of electricity, of machinery, etc. It may be said that no one can attain proficiency in all these branches, and that is true, but if the architect is to make a good, that is, a sufficient and appropriate design, it is essential that he should have sufficient knowledge of these to properly provide for them — something, by the way, that is not always done. The older architects are aware that it is not usually difficult to obtain draftsmen who are, or say they are, artistic; but that it is difficult to find those who are competent to lay out in a proper and capable manner the details of any considerable structure. We would therefore recommend the student not to neglect the constructive branch of his profession, but to give it due and earnest attention. We do not think it necessary to speak of the artistic side, for there does not appear to be any danger there. The exhibitions of architectural students tend to show that drawing is not neglected.

THE ARCHITECT AND HIS INCOME.

BY ALFRED B. ANDREWS.

IN architectural literature we find much pertaining to form, composition, massing, color, rendering, distance, detail, feeling, perspective, construction, strength, durability and a multitude of abstract and concrete subjects. Much has been written on the horizontal entisis and apsidal convergence, but, strange as it may seem, the practical business side of architecture — that department which furnishes the architect with the means for perfecting his work and giving expression to his ideals is rarely alluded to. To maintain his independence of thought and do justice to the scope of his work, it is quite necessary for him to be free from those restrictions with which inadequate compensation surrounds him. He should be able to plunge into his task without a thought of the morrow, knowing that for honest work he will receive an honest compensation. He should feel that he is sought after for the character of his work only and not for the price he puts upon it. There is an established commission which by right of labor faithfully performed is his. Probably every architect thought this at the commencement of his career. Believing that genius, energy and ability alone are considered, the architectural student follows his liberal education with four or more years of technical academic study or its equivalent and three or four years at drafting and designing, a year or so outside and many weary nights spent in poring over current developments in construction and design, until at last, considering himself competent to handle in an intelligent manner the diverse problems which present themselves, he strikes out for himself and opens an office. He has heard much about the customary commission for services and hopes by his good work to draw to himself a clientage, but in all probability, the first job he goes after will reveal the fact that some architect of local reputation has made overtures, which, were they generally known, would not be considered professional, and if he wishes to compete, in addition to presenting a better sketch, he must compromise on the price of his services. Of course, this is not always true, but it is getting to be of frequent occurrence. After some experience, he learns the lowest figure for which he can accumulate and prepare the least amount of data by which a building may be erected and beautified. He also learns to do much hard work and to go to considerable expense, contenting himself with the "glory" for compensation; and last, but not least, in a few years he finds that he has done a vast amount of labor for which neither glory nor money has been accorded him. Looking about at men in other professions he learns of a multitude who receive for their labors a compensation which transcends his fondest expectations, and yet the diversity of his work requires fully as much, if not more, technical knowledge, skill and common sense than do the other callings. The head of the architectural department at Washington receives a salary ridiculously inadequate and incongruous.

Of late I have been investigating the probable amount of the average architect's income, but out of respect for the profession I hesitate to publish my conclusions. Suffice it to say it is high time for the architect to demand compensation for all work and in all cases enforce the payment of the established commission. To some, this will seem radical, but we have long since learned that the radical measure of today is the conservative one of tomorrow. Esthetic architectural writers tell us to seek after the ideal, think of art only for art's sake, forget self and willingly sacrifice personal interest to maintain the so-called esthetic and ethical standards of professionalism. During the past month I have read in current publications no less than four articles embodying thoughts similar to these. To be sure, they are all right in their way, but it often transpires that the architectural student is not long at actual practice before he finds that the most of his work is of a practical nature and he gives up all thought of erecting Helenic façades which peer through intercepting groves of cypress and olive. A few flat buildings tend to destroy any remaining visions of Roman villas and Pompeiian ateriums, and he begins to realize that he is living in the twentieth century, not the first. Architecture should be a living art, that is, an art which fulfils all the requirements of and adapts itself to all present needs. When present needs demand expression in flat buildings, stores, office buildings, tenement houses and four-story dwellings on twenty-five-foot lots, the expression is a living art in just so much as the requirements are fulfilled. It does not always follow that the so-called great architect who erects state houses and public monuments is expressing the spirit of the times. This is an age of industry and domesticity, and the lesser architect in his humble way is working out problems which are living, and it is for this lesser architect that the subject of this article may have most interest. In a recent lawsuit in New York, Rudyard Kipling filed a bill of particulars the purport of which was that he was an author, that he had acquired and perfected a literary style and that he practiced his art for the purpose of making a livelihood. This is equally true of the architect. He labors hard and long to become proficient in his art, but in the end it is a matter of business, and "Business is business."

The two most potent factors tending to restrict or diminish the architect's income are competitive work of all kinds for which no compensation is given, and the pernicious and increasing tendency on the part of some to cut the commission. What architect has not repeatedly closed an interview with a client by saying: "Well, Mr. Blank, I shall be very happy to make sketches for you free of charge." This in itself would not be so bad if the work was awarded to the one submitting the best design, but it is frequently otherwise. The client often awards the work to one and makes use of the ideas of all the rest. Then, again, an owner will often remark, upon receiving an elaborate sketch, including possibly a perspective and estimates, "This is a very unique idea and no doubt would make a practical and attractive structure, but since calling upon you I have decided to do nothing at present." In all cases like the above, the owner should adequately compensate the architect for what he does, and if he wishes sketches in competition, each one invited to compete should also be compensated. This should apply to work of all kinds, no matter how small. Architects have always considered this nothing more than just, but so far have failed of its realization. The cutting of commissions has always been considered unprofessional, bad policy and unpatriotic, yet we continually hear of cases where this is being done. No architect wants to do it, but often the stress of circumstances and competition compel him to relax; thus the standard of work and compensation is lowered. Since the days of Richardson, no one architect has been able to raise the standard of compensation. We say "he was worth all he received," and yet much of his work was no better than the many are doing today. Every student of economics knows that of late years no one producer has been able to maintain prices unless he has a monopoly. Every business man is beginning to realize this. The successful ones have realized it for some time and have acted accordingly. If the architect is to continue the practice of his profession as a business he too must realize conditions and eliminate all tendency toward unhealthy competition and reduction of commissions. There seems to be but one way to do this and that way has been pointed out by the corporations and organizations which today we meet everywhere. All have had to fall into line one by one. Whether he will or no, the architect will have to follow, and the sooner he does so the better for himself, his client, his draftsman and for architecture as an art. Prices of all necessary commodities are increasing, but not so with the architect's income. The trite saying, "Architecture is a fine profession but a poor business," seems to still hold good. The Illinois State license law has given to the profession of architecture a basic individuality. All architects' associations tend to draw architects together and give potency to their cause. As a step toward the realization of the material wants as well as esthetics of the profession, I would cite the Chicago Architects' Business Association, which is a most worthy organization. The methods of conducting business and schedules of compensation which it advocates should be followed by every local architect. At present its only method of putting these principles into force is by moral suasion. The question is, would it not be for the welfare of the profession as a whole if more drastic measures were resorted to? It seems to me that the spirit of the times demands this.

Decay of Westminster Abbey.—The latest reasons alleged for the accelerated decay of some of the stone of Westminster Abbey is "the smoke from the factories across the water." But whatever may be the case now, there was no factory smoke in the time of Sir Christopher Wren, who pointed out that the decay was four inches deep, and fell off perpetually in large scales. Seven centuries of wear is quite sufficient to disintegrate the finest material, and it is a widely known fact that the pile was erected with inferior material. The subsequent additions, except those of very recent years, were not superior, and it may be that the repairing has had the effect of a new patch on an old shoe, i. e., torn the old stuff away.

HISTORIC HOUSES.

A PART of the interest that naturally attaches to the great department buildings in Washington (be it architectural or merely by reason of their importance in the country's affairs, or on account of their great size), every foot of it, its older churches and its ancient residences, all are fraught with the deepest interest for one who cares a picayune for early associations or sentiment.

The Washington *Star* of recent date very accommodatingly compiled a most readable description of some of our older houses, and it is with pleasure that the Rambler quotes from it and gives it credit for doing so well and with so little trouble to him that which he fully intended doing some time for his INLAND ARCHITECT friends.

After the Powtowmack and Anacostia tribes of Indians, the first settlers on the site of the city of Washington were a company of Scotch and Irish, who emigrated to the banks of the Powtowmack and called the place New Scotland. As early as 1663 one of these settlers, Francis Pope, was granted land which included Capitol Hill. He must have foreseen that this would some time be the site of a city, and an important one, for he named the settlement Rome, the hill Capitoline Hill, Goose Creek, which ran through, the Tiber, a name which it still bears, and of course he was the Pope of this Rome.

It was with the descendants of these people that negotiations were made for the land on which Washington was built. It was from these humble river farms in this quiet valley that there was to arise in direct succession, uninterrupted by human occupancy, untrampled by the heel of business activity, as it were, a beautiful city — a city whose buildings stand amidst acres of green grass and brilliant flowers, whose towers rise above trees contributed by every country and climate. These buildings are peopled by scholars and furnished with the results of generations of labor, study and research. This is the mall, stretching in continuous and perennial green between the White House and Capitol, and in which the Smithsonian Institution, National Museum, Army Medical Museum, Bureau of Engraving and Printing, Department of Agriculture and Washington Monument form a classic neighborhood. This is a great, green resting place for Washington eyes, and its broad area is traversed every day by strangers' feet. It was the gift of Nature to art, of the past to the future, of primitiveness to culture, when this Arcadia became a part of Washington.

THE CORCORAN HOUSE.

The city was planned and thought out with great care and painstaking by General Washington. "It was situated on the Great Post road, exactly equidistant from the northern and southern extremities of the Union, and nearly so from the Atlantic to the Ohio." "The ground was surveyed in the spring of 1791 by General Washington, Major Ellicott and Major Pierre Charles L'Enfant on horseback." Major L'Enfant is regarded as the architect of the city. He was a French officer in the American Revolution. He was the first civil engineer of any marked talent in the country, and General Washington considered him a valuable man in the laying out of the capital. But he had a strong will which sometimes clashed with those of his superiors, and it was Major Ellicott who finished the plan which had been so ably begun and carried forward by Major L'Enfant, and this plan was authorized and accepted. Major L'Enfant's last work was Fort Washington, about ten miles below the city, which was built as a fortification against the British in 1812. He was a bachelor, and died at the Digges farm near this city in the spring of 1825. His grave is in the garden of the farm and unmarked by any stone.

Of all the sturdy settlers with whom General Washington had to deal, he found the Scotchman, David Burns, the most obdurate. He had to be approached often, and at last with great decision, before he could be persuaded to part with his beloved lands which had come down to him through a long Scotch ancestry. At last, with the assurance from General Washington that the streets should so run as not to disturb his cottage home, he yielded, and this great farm became a part of the national capital. It was situated on the north side of the river, and extended from the site of the White House on the west to that of the Patent Office on the east. It was "Davy Burns' cottage" to the old neighbors, who used to drop in, after the day's work was done, to sit around the fireplace and talk over old times and new, but after the sale of the six hundred acres had made Davy a rich man, and Washington, Hamilton and many noted people were his frequent visitors, it came to be known as the "Burns mansion." It was simple and primitive in every way, with only three rooms besides the attic. A small room on the ground floor was called "Tom Moore's room," for there, in 1804, the poet sojourned and wrote the poem expressing his ridicule of the grand, and as he supposed, impracticable plan of the city. That was in the days of "magnificent distances," deep mud and few comforts —

> "An embryo capital, where Fancy sees
> Squares in morasses, obelisks in trees;
> Where second-sighted seers the plain adorn
> With fanes unbuilt, and heroes yet unborn;
> Though naught but woods and Jefferson they see,
> Where streets should run and sages ought to be."

The light of the Burns home was Marcia, the only child. Endowed with goodness and beauty and afterward wealth, she lacked not for friends or suitors. She married Gen. John P. Van Ness, of New York, and for years after their marriage they lived in the old cottage. But when their daughter came home from boarding school in 1820 there was a new home waiting, and this was a mansion indeed.

BLAIR MANSION.

It was built very near the old place and was then the most elegant house in Washington, costing $60,000 and finished in fine woods and marble. General Van Ness died at seventy-five. His house was the rendezvous for Congressmen and was noted for royal hospitalities.

As the years pass over an old house a veil of mystery is woven around it, and, this being an imaginary and not a real fabric, it grows thicker as time passes. There is a legend connected with this house of Van Ness that "six headless horses gallop around the house on the anniversary of his death." There will soon be no house to gallop around, for the place has steadily yielded to time and weather, standing helpless amidst the appointments of a modern athletic club, which now has possession of it. The historic Burns cottage, once so conscientiously preserved by the Father of his Country, has been ruthlessly torn down and done away with.

If a person is inclined to ask himself where was the old Washington — the Washington of Clay, Monroe, Madison, Everett and all the rest, and does not realize that before most of us were born Congress met and Presidents and statesmen had their homes here, let him step out from the west entrance of the State, War and Navy Departments. The Burns and Van Ness place, although so entirely a part of the past, is only a few rods to the south. The classic structure of the new Corcoran Art Gallery is the only modern innovation between these two representatives of Washington, past and present. Leaving the thick of modern city life two blocks behind, one finds himself entering a locality which flourished in past generations. Going west one block we reach what must now be one of the oldest houses in Washington, having been built in 1789 by Col. Benjamin Tayloe. He had a vast domain and owned five hundred slaves. After the White House was burned by the British in 1814, President Madison rented this house for the winter. The treaty of peace was ratified in the front room over the hall. Both these rooms are round, the doors and all the woodwork conforming to the perfect circle. Mrs. Madison held her elegant "drawing-rooms" here. This, the octagon house, should have an added interest for my readers on account of its now being the home — the headquarters — of the American Institute of Architects. Mr. Madison removed from here to a house on the corner of Nineteenth street and Pennsylvania avenue, a house also occupied by Elbridge Gerry while he was Vice President, and James Monroe.

Still going west, the ample size of many of the houses and the style of their architecture tell that they were in their prime "befo' de wah."

The Pleasonton mansion is one of the old landmarks, although it was somewhat changed during the reconstruction of the city. It was built in 1802, of yellow stone, which is crumbling in places. Black stains show where the rains of years have trickled but the charitable ivy is climbing up as if to combat time in his work of destruction. The famous cavalry commander, Gen. Alfred Pleasonton, was born here. It was his father who, when the British made their attack in 1814, secured the most important public documents, broke the glass and removed the frames from General Washington's first commission and the Declaration of Independence, rolled them up, loaded twenty-two two-horse wagons with valuables and saw them all safely hidden in a barn in Leesburg, Virginia. The British made a visit to this house while going through the city, but did not seriously damage it. They moved on to Baltimore, where they were repulsed and the admiral killed.

WHERE OWEN MEREDITH WROTE "LUCILE."

The Blair mansion was built about 1820 by Joseph Lovell, surgeon-general of the army. It was then purchased by Francis

Preston Blair, editor of the Globe. His son, Francis Preston Blair, Jr., was a Congressman and Major-General in the Union army. Mr. George Bancroft lived here during his stay in the city as Secretary of the Navy, 1845-6, under Polk. The next occupant was John Y. Mason, Secretary of the Navy from 1846 to 1849. His daughter was married to General W. T. Sherman in this house May 1, 1850. The President and his Cabinet and a large number of distinguished persons were present. Three years later the house came to be occupied by Senator Montgomery Blair, brother of the major-general.

The north front of the White House looks upon Lafayette Park, laid out and named by General Washington. Once a burying grounds for the Indians, it is now confronted on three sides by houses which have almost without exception become historic — largely the former homes of cabinet and naval officials. Many of these men have taken an important part in the history of our

nation, and as time goes on their figures dim not, but stand out in stronger relief as the light of the present throws them against the background of the past. The very air seems charged with the stored up history of well nigh one hundred years, since this city has been the residence of the government, and those who have been appointed to conduct its affairs. The lives of these public men and their families have often been colored with romance, perhaps partly because of the intertwinings of life at home and abroad through our foreign representatives. What brilliant gatherings of distinguished personages, what gay festivities, what never-to-be-forgotten banquets have transpired within the walls of these old mansions! And if their histories could be written there would be many long chapters of farewells, disappointment and failure, and dark and stormy days of hate and tragedy.

The White House was the first building erected on the square, the cornerstone having been laid in 1792, and remained the only one until after the war of 1812, when St. John's Church was built. The next erection was the house of Commodore Decatur, or the "Van Buren-Decatur house," in 1819. Besides the usual grand furnishings of such a house, there were gathered here a great variety of rare and curious things — captured prizes, with many a tale attached to them of bold exploits on the high seas and far-away coasts, swords and gold medals — gifts from Congress for victories won through skill and daring. The new mansion was the scene of magnificent entertainment, but for only a year during the Commodore's life, for on March 22, 1820, he fought the duel with Commodore Barron at Bladensburg, and was brought home to die. His widow lived here alone for three years, and ended her days in the convent at Georgetown. Since then the house has been the home, respectively, of Henry Clay, John Quincy Adams, Martin Van Buren, who as Secretary of State to President Jackson cut a window in the south wall that he might see the signals from the White House. Signals would be non-visible now on account of the great growth of trees between the two houses. Edward Livingston, George M. Dallas, Sir Charles Vaughan, British Minister; Judah P. Benjamin, afterward Secretary of State of the Confederacy, and General Beale continue the list of residents.

General Beale was a grandson of Commodore Truxton, and it is interesting that Commodore Decatur had served under Commodore Truxton as midshipman. General Beale was an intimate friend of General Grant, and his frequent host under this notable roof. On this west side of the square are the former houses of Vice-President Schuyler Colfax and many others whose names are familiar. Not exactly on the square, but a little above the Decatur house on the other side of H street, is the brick house which was the home of the historian, George Bancroft. Next, that of Judge Bancroft Davis, and Admiral Shubrick's home on the corner, where his daughter still lives.

Now, to commence a new block, on the north side of the park the noble house on the corner, diagonally opposite the Decatur house, is one that was owned and lived in by Daniel Webster, but subsequently bought by W. W. Corcoran, whose name means the beneficent founder of the Corcoran Art Gallery. During the Civil War it was rented to M. de Montholon, Minister from France, and witnessed some magnificent social events. One of these, perhaps the grandest ball ever attended in Washington, was given by order of Louis Napoleon, in February, 1866. A French ship lying at Annapolis came here that her officers might attend. General Grant was commander-in-chief of the army. Besides the appearance of army and navy officers in full uniform, the occasion was marked by the presence of two brides, Mrs. Kate Chase Sprague and Mrs. General Williams, formerly wife of Stephen A. Douglass. Mrs. Sprague, daughter of Mr. Salmon P. Chase, renowned for her beauty and leadership in society, wore a dress of moire silk, its white and green loveliness heightened by emeralds and diamonds. The Marquis de Montholon was resplendent in a Parisian gown, embroidered in jeweled fleur-de-lis, and bearing the

insignia of the French King and the house of de Montholon. Dancing was kept up till well into the day, for the crowd was so great that it could not commence till nearly dawn. When it broke up many of the gentlemen went directly to their business, and some of the ladies made early calls in their ball dresses.

At the close of the war, Mr. Corcoran returned to his home and passed the remainder of his life there.

Next to this mansion is the former home of John Slidell. How utterly divergent may be the lives of people separated only by two brick walls! While M. de Montholon was the representative of France in the United States, Slidell, his next-door neighbor, was endeavoring to represent the Southern Confederacy in France, and Captain Wilkes, another near neighbor, was his captor on his way to Europe.

This was also the home of Gideon Welles.

Next to St. John's Church, across Sixteenth street, is the massive three-story and mansard house which was formerly the British Legation. In 1842, when Lord Ashburton was sent over to settle the question of the boundary between the United States and Canada, it was in this house that the agreement called the Ashburton treaty was so happily made with Daniel Webster, then Secretary of State. As a token of the pleasant relations that existed between these two statesmen, Webster named one of his grandsons for Lord Ashburton.

EDGEWOOD.

Some years later Sir Henry Bulwer occupied the Legation. His private secretary was his nephew, Lord Lytton, who here, in 1860, wrote the beautiful poem, "Lucile," under the name of Owen Meredith.

And now we come to the Arlington Hotel, which has enlarged itself from time to time by absorbing the adjoining private houses. One of these, on the corner of H street and Vermont avenue, retains its identity, although embodied in the hotel structure. It is the red brick house which was the home of Charles Sumner for the last nine years of his life.

The house of Reverdy Johnson has lost its identity if not wholly removed.

Diagonally opposite the Sumner house and heading the east side of the park is the "Dolly Madison" house, now occupied by the Cosmos Club. Mrs. Madison returned here to live after Mr. Madison's death, and here is where she "held court." It was purchased by Captain Wilkes, who captured Mason and Slidell. During the war it was the headquarters of General McClellan, his staff, including the Prince de Joinville, and his nephews, the Duke de Chartres and Count de Paris.

The later residence of Daniel Webster is in another part of the city, Louisiana avenue between Fifth and Sixth streets. More than thirty years ago the house was doubled in size and duplicated in style, forming what is now called the Webster Law building. The front door, which was in the left-hand corner of the original house, was replaced by a window, and the sandstone steps were moved, and are now doing duty before the present entrance. As one looks down at them one thinks of the dignified, judicial form that used to pass in and out here. Going through the hall and raising a back window, there is an open space to be seen, pitifully neglected now, that used to be Daniel Webster's garden and orchard, a beautiful place, with lawn sloping down to the street, fine fruit trees and sweet flowers. A circle of angular stones, set edgewise in the ground, shows where the fountain was. Only this back part of the garden remains, for the relentless pick and shovel dug up and removed the rest when the addition was built.

BANCROFT HOUSE.

Only a few rods away is the old residence of Salmon P. Chase. When Mr. Chase was a young man and studying law in the office of William Wirt, he was a friend and visitor at the home of Colonel Berry, one of the original settlers in the District. This place was about two miles from the city, of ideal situation, commanding from its wooded heights a fine and extensive view of city and country. The house was built early in the century, but so substantially that it seems to show no signs of age. The bricks are very large, and so laid, alternately endwise and sidewise, that the walls are unusually strong.

Mr. Chase greatly admired this spot and made up his mind that, if possible, it should some time be his home. This ambition was realized after about forty years, when it was offered for sale, and he bought it, giving it the appropriate name of Edgewood, and enjoying it as his home about five years before his death. The family of this distinguished man still lives there, and the lofty rooms are full of the contributions of art and foreign travel.

PARIS EXPOSITION ARCHITECTURE.

IN a pleasant letter to the Chicago *Daily News,* Mr. Lorado Taft, the sculptor, of Chicago, who executed several groups of statuary for the Columbian Exposition at Chicago, writes somewhat critically of the architecture of the Paris Exposition in the following words:

How do you think it compares with Chicago? is the question that I hear constantly from my countrymen here. It is the first greeting, and if one does not reply instantly they answer it themselves. There are two groups of people — groups of somewhat different magnitudes — who do not ask. These are (1) the real Chicagoans, who know that there is "no comparison," and (2) the Parisians, who — never heard of our Exposition!

You remember the remark of the amiable Frenchman, who, visiting Chicago in 1893, summed up his impressions as follows: "The French did in 1889 what one might expect in the United States, and you have done here what might have been expected in Paris." We all thought this very graceful, and, while accepting the compliment with a feeling of conscious virtue, wished that we could learn to say such things. I shall not try to be graceful, for I must confess that the monsieur was just right. What is more, his dictum remains true today. All Chicagoans over here will agree with me — intuitively — and the rest of our countrymen must concede the point upon mature deliberation.

Not only does this ephemeral gilded city lack the great mysterious background of our inland sea, but it has no ensemble. There are two or three effective avenues and axes of buildings and many picturesque glimpses, but there is no view which approaches the dignity and splendor of our court of honor nor the charm of the winding lagoons. The art palaces, while not especially original, are handsome and costly buildings, and the Pont Alexandre III is certainly one of the most beautiful bridges in the world, but the structures on the Esplanade des Invalides are nondescript; while bright and festive, they detract from the dignity of the scene. In 1889 the avenue running through the Champ de Mars was more pronounced and gave a superb view. Today this great space is so crowded with buildings and obstructions that there is nothing artistic about it. The Eiffel Tower is always impressive in its immensity, and beautiful seem to me the lines of its great span; but of course it has no relation to anything else and forms no part in the whole. The buildings on either side, filled with the displays of industries and "liberal arts," are no doubt adequate for exhibition purposes. The culmination is the great fountain at the end of the troubled vista. This is not even interesting in the daytime, though overloaded with sculpture; but at night, when brilliantly illuminated, becomes a wonderful stage effect. It might have been invented by the Kiralfy Brothers. It is all spectacular, without architectural lines or sculptural masses. You feel the pasteboard and the thin edges everywhere. The gate of honor in the Place de la Concorde is the worst of all. Fantastic and outré, it has the same kind of distinction as our shop-window displays and intermittent electric signs.

All of which is perfectly right and proper if this is what they like here. They have their own theories upon the subject. The classic dignity of our Exposition would strike the average Parisian as something out of place and rather absurd. They are used to that sort of thing in their public buildings and churches. That is where it belongs, to their way of thinking. An exposition is but a big fair, an outgrowth of the foires of ham and gingerbread which they always have with them in one quarter or another. It must preserve something of the traditional character; it must be gay and sparkling. The artistic for once is subordinated to the playful and the unexpected.

In taking the other point of view we at home were no less right. Without monumental buildings on pure classic lines, with no architectural precedents in our great untamed land, that display of magnificent restraint, that revelation of beauty founded upon law which was offered our public by the court of honor, was the one thing needful. It was appreciated at once in some fashion by every person who was privileged to look upon it. Our laborers and our rustics reveled mutely in its splendid repose. It meant more to us all than could the most gorgeous pageant of the East or inventions of unbridled fancy, however richly staged. It did us good, individually and as a nation, and its influence will never cease. It opened thousands of eyes until then sightless to beauty. Esthetically it was the greatest thing which ever happened to our country, because it touched more people than anything had before.

There is one view here which is very beautiful — down the river from the Pont Alexandre III. Always animated and full of color, at sunset on a hazy day it becomes one of the most exquisite pictures imaginable. The array of fanciful buildings in the Rue des Nations, ever varied, with irregular skylines of quaint roofs, spires, minarets and domes, the glow of rich color notes, the flutter of flags; on the other side the novelties of old Paris and of palatial greenhouses glowing iridescent like pearls; the serene pathway of the river which repeats all this garlanding of color, furrowed by jaunty little steamers ever shuttling back and forth; and all leading the eye to the high towers and stately mass of the Trocadero, which closes fitly the scene — make of this the one superb vista of the exposition. The sun sets behind the majestic castellated building yonder, its rays seem to spurt from the towers. They change the watery road to polished brass and veil bannered walls with a golden sheen. The distant buildings seem to float — a tender mosaic of color — in this cloud of glowing haze. And we say, "Yes, Paris is superb!"

As for the sculptural decorations of the fair, one is impressed, I think, more by their prodigal abundance than by their charm. Even a sculptor can get too much of this sort of a thing — when it is this sort. Clever but inappropriate figures perch and cling wherever there is room for them. The man who can make two statues grow where there should have been but one has put in enthusiastic work. I have my doubts about his being a benefactor. The architects have often sacrificed great artistic possibilities in order to hang on more sculptures. These cover a multitude of sins, but are themselves scantily becloaked. Flesh is cheap; drapery comes high. "When in doubt, put in a nude female," has evidently been the motto of the designers. They never come amiss. Some are very pretty, some stupid and a few vicious. The majority of these figures are skilfully wrought, and the aggregate of professional knowledge represented is something amazing. Paris swarms with sculptors, and a great number of them have done work on these buildings, generally for almost nothing. In the enormous Salle des Fêtes sculptural decorations are used abundantly, but with good taste. Under its vast arch groups of heroic size look like mantel ornaments. Its paintings are original and the color scheme very happy.

Another beautiful interior effect is the rotunda of the great palace of fine arts, while the court of the smaller palace is said to be charming. There are many delightful details to be found here and there, and a few sculptural groups of admirable reserve and dignity, such as the seated figures at the bases of the pylons of the new bridge. The winged horses above are effective at a distance, but do not bear close inspection. Fortunately, they do not often get it.

We are waiting with great interest to learn the award of medals of honor in the sculpture section. It is hoped that America will be favored with two, as in painting. Certainly both Saint Gaudens and MacMonnies merit this recompense. I wish that our government could add something to it to testify our national appreciation.

Each land has its own interest. I met a prominent Italian artist yesterday who is in mortal terror lest the medal of honor should be given to Biondi's big group, the "Saturnalia." He says that it is not so much the decadence of Rome that is represented by this astonishing work as that of Italian art. He is afraid that if honored it will have a pernicious influence upon Italian sculpture. Is it possible that it can become any worse?

The names of the painters receiving medals of honor have been cabled to Chicago, but it may be desirable, however, to repeat them here:

France — Henner, Cazin, Dagnan-Bouveret, Harpignies, Hébert, Roll, Vollon.
England — Orchardson, Alma-Tadema.
Germany — Lenbach, Klimt.
Belgium — Struys.
United States — Whistler, Sargent.
Denmark — Kroyer.
Spain — Sorolla y Bastida.
Holland — Israels.
Norway — Thaulow.
Sweden — Zorn.
Russia — Séroff.

A "SKYSCRAPER" COLONY.

ONE of Chicago's big office buildings, the Monadnock, is seventeen stories high and has a day population of no less than six thousand inhabitants, says the Providence *Journal.* In other words, it is equal in population to many a town that gives itself city airs. What would the earlier Americans have said to this modern tendency of ours to erect great structures for commercial purposes? They would have been astounded not only by the size of the building, but also by the complexity of life within, the great variety of occupations, the nineteenth century conveniences like the electric light and the elevator, and the incessant "hustling" of everybody in sight. The simple days of the Puritan era are gone forever. The age of the Cavaliers, with its individual manors and estates, will return no more. The "division of labor" has swept away the time when every man was everything to himself, making his own clothing, sowing and reaping his own crops, raising his own cattle and preparing his own meats. living his own life away from the bustle of the old-world cities. Now, as this Chicago building eloquently testifies, every man is dependent on his fellows. He produces almost nothing for himself. Under a single roof are gathered more people than there were in any New England town two hundred years ago, with the possible exception of Boston, and the life of each individual is interwoven with that of all his fellows.

The Government has discovered that the best way to supply the inhabitants of this large building with mail facilities is to make it a separate postal district, with a branch postoffice and all the conveniences enjoyed by any such establishment. There is even a separate carrier system, and four carriers are employed to collect and distribute mail under this one roof. There are sixteen inward and twenty outward mails a day and six deliveries throughout the building. Twenty-five thousand pieces of mail are distributed on the average in the space of twenty-four hours, so that the business of the Government in this one building equals that of many an outside office. How much farther will this tendency toward big office structures go? There is absolutely no telling. A counter-current has set in in favor of lower buildings and the height of buildings is limited by law in some cities. But there is much to be said for the fire-proof skyscraper, and until something better is contrived it will continue to expand and flourish.

CHICAGO MANUAL TRAINING SCHOOL.

THE fifteenth anniversary exercises of the Chicago Manual Training School, the first independent manual training school established in the United States, presented to the public an opportunity to judge of the practical character of the work done at this excellent institution.

The idea of a school of this character originated with the Commercial Club in 1882. A year later the institution was incorporated, and the management placed in the hands of a board of trustees with Dr. H. H. Belfield at the head, which position he still occupies. Three years ago the school became a part of the Chicago University, and this action has resulted in giving the school an added value, removing as it did much of the financial responsibility which up to that time had rested upon the board of trustees and upon Dr. Belfield.

The curriculum provides for three courses of study — a business, a technological and a college preparatory course. Boys who have satisfactorily finished the usual grammar school studies are eligible for admission, provided they bear testimonials of good moral character. The instruction and practice in manual training begins the first year and continues throughout the entire course. In the annual exhibit made this year it was plainly shown that the manual training is of a decidedly practical character. The students of the junior year gave exercises in joinery, turning and pattern work, the middle class in forging and welding iron and steel, and the graduating class, operations in the machine shop and foundry. In each of the courses mentioned, free-hand and architectural drawing are prominent features, the architectural coming in the third year. The making of a machine, a steam engine, for instance, is begun by the pupils in the drawing-room, and is followed by them through the pattern-making shop, the foundry, the forge-room and the machine shop. The forge tools and the engine lathe tools used in the school are made by the pupils. Much credit is due to President Harper and Director Belfield for the highly satisfactory character of the school.

PAINTS IN ARCHITECTURE.

ULTRAMARINE BLUE.

ULTRAMARINE blue is one of the richest and most brilliant pigments that industrial chemistry has placed at the disposal of the technical colorist. Originally made by grinding lapis lazuli, it was too expensive for use as a pigment in anything except the most important works of art. But the deep, soft, rich azure of the pigment made it greatly desired by colorists in other fields of art, and finally by a combination of chemical and physical processes, industrial chemists succeeded in producing it synthetically in special furnaces by a fusion of alumina and silica with sulphur and soda. It is, therefore, a compound of silica, alumina, soda and sulphur, but its exact chemical construction is not known.

The only drawback to its liberal use is its constituent sulphur, which reacts upon lead pigments to form the dark sulphide of lead. Tints can not, therefore, be made with white lead and ultramarine, as the characteristic azure of the latter pigment is quickly destroyed. Used alone, or in combination with other pigments free from lead salts, it is one of our most permanent colors, but evidently when specifying tints dependent upon it, care must be exercised to exclude all lead pigments or driers.

With zinc white or combinations of that pigment and inert materials it forms very permanent tints, being in such mixture one of our most permanent blues. If combination whites are used to produce these tints, care should be exercised to see that the combinations contain no lead. Many combination paints, satisfactory for ordinary use, contain a proportion of white lead for weight and "body," but these must be avoided when ultramarine is to be the tinting color. Either pure zinc white or a combination of zinc white and inert pigment is essential, and the driers must be manganese and not lead driers.

Charles Jourdain.

A HANDSOME PUBLICATION.

A PUBLICATION deserving commendation as a work of art is *Campbell's Illustrated History of the Paris Exposition of 1900.* Mr. J. B. Campbell is not unknown to the art world, having attained a high reputation in connection with his *Illustrated History of the World's Columbian Exposition,* and the recent award from Paris of a diploma and gold medal is but additional evidence of merit.

The scope and plan of *Campbell's Illustrated History of the Paris Exposition* is thorough and comprehensive, giving a concise historical account of previous expositions and dealing quite freely with this latest effort of the century. The photographic illustrations of the various buildings during the course of construction until their final completion will be of special value to architects and builders. The character of these illustrations may be judged by the views of the Paris Exposition which appear in this number. The author of this meritorious work also publishes *Campbell's Illustrated Journal,* a monthly publication, and all his work is of a high order.

NEW PUBLICATIONS.

HANDRAILING SIMPLIFIED. Sectorian System. By an Experienced Architect. Edited and revised by Fred T. Hodgson. New York: William T. Comstock. 1900.

This is a small book on a special system of handrailing. Architects, as a class, have very little to do with the details of the construction of handrailing. They usually lay out the general plan and the stairbuilders work out the necessary details. It is, however, a work, which, though small, will, we think, interest the stairbuilders. It requires experience in that line to appreciate a special system.

THE NEW ELEMENTS OF HAND RAILING. Second Revised Edition. By Robert Riddell, Philadelphia: John Joseph McVey. 1900.

When this work appeared, something like a generation ago, it produced somewhat of a sensation among the stair-building fraternity, since it introduced a new and much simpler method of laying out the hand railing. This method is still in use. It is scarcely necessary to say much about it, since it is now common property, and has been so for many years. Although some modifications and improvements have been made, yet it is still as valuable as ever.

MODERN SUBURBAN ARCHITECTURE. Containing plans and exterior views of suburban cottages, etc., most of which have been erected in the suburbs surrounding New York. By William A. Lambert, architect, New York. Published by the author. One large folio pamphlet. Price, $1. For sale by W. T. Comstock, 23 Warren street, New York.

The author, in presenting this collection of designs, has recognized the advantage of giving examples of actual work. The designs are mostly houses built in the suburbs of New York. These designs represent a wide variety of houses, from those of but small cost to those of large size, elaborate treatment and expensive character. In most cases a view is given of the exterior, with the first and second floor plans, and from time to time interior views where they present interesting or original treatment.

FURNITURE DESIGNING AND DRAFTING. By Alvan Crocker Nye. New York: William T. Comstock. 1900. Cloth, $2.

This is not a book of original designs; on the contrary, it keeps steadily in view the ordinary styles and how to execute them. It appears to be primarily designed for use in technical schools, in one of which the author is an instructor. It is fair to say that the work well serves as an introduction to the subject it treats of, giving a beginner much of that knowledge of detail which is so necessary in order to make a design that may be practically useful. It is not meant, however, for the mechanic, nor does it claim to be. There are some points that issue might be taken on, but as the work is an exposition of the present practice as it is, rather than as it might be, we will forbear. The work will be helpful to any one desiring knowledge on the subject.

SOME OLD MASTERS OF GREEK ARCHITECTURE. By Harry Douglas, Curator of Kellogg Terrace. Published at the Quarter-Oak, Great Barrington, Massachusetts. 1899.

In the first chapter the author comments upon the well-known fact that all forms of architecture have come, directly or indirectly, from the three Greek orders — Doric, Ionic and Corinthian. This leads him to inquire not only who were the earliest users — inventors we might almost call them — of these styles, but who were the designers of all the wealth of Greek architecture. The purpose of the book, then, is, in the author's words, "to gather together a few facts concerning the old masters of early Grecian architecture that are not popularly known and recall some of the leading lights of that art so inimitably practiced by the Hellenic people during their progress from archaic darkness to the zenith of their esthetic culture." After the first chapter the book is filled with the important names of early Greek architects, treating them principally by descriptions of the buildings they created. Dædalus, the first architect of whom anything is known, is considered the patron saint of the art. The works of the age of Pericles are given, with special attention to those of Phidias, Scopas and Polycletus, followed by a description of the works of Dinocrates and Sostratus as the foremost architects of the Alexandrian age. Many times we are led to regret, with the author, that, while the buildings have been preserved to our own times, of the builders themselves little, if anything, is known. Much of the author's material being of necessity legendary and mythological, is not entirely dependable, but this does not keep him from accomplishing his expressed wish "to bring those great geniuses of a noble art into a little modern light." The volume is very tastefully gotten up, and has been illustrated not only copiously, but excellently by Farrand.

SANITARY ENGINEERING OF BUILDINGS. By William Paul Gerhard, C. E. Vol I. New York: William T. Comstock. 1899.

The sanitary engineering of buildings is a subject which has arisen practically, almost altogether, within the last thirty years and has even yet to be generally and thoroughly appreciated by the community at large. This book treats of the subject at considerable length, giving many instructive particulars thereof. It will not be possible to speak of them all; we can notice but few of them. A mention is made of what are termed safe-linings under wash bowls, etc., to carry off overflows. If the plumbing is done as it should be then no safe-linings are necessary, or pipes therefrom. We regard them as worse than useless. The remarks about the necessity of having thoroughly good, non-porous drain pipes are correct, and light-weight pipe should not be used. These remarks are intended to apply especially to cast-iron drain pipes. The manufacturers are still making, we think, the bell-trap. We think the ordinary bell-trap should never be used. No trap that can readily be opened should be used, for when opened it may, and, in some instances, will, be left so. Some twenty years or so ago the following happened in the writer's residence: One day the writer found in the cellar of his house a cast-iron bell of a trap, lying loose on the floor. There was no plumbing in the cellar and he supposed the bell had been left there accidentally by the plumber. Some weeks afterward he went into the kitchen, lifted up a slop hopper which was there, looked at the trap below, when he found there was no bell there; in other words, the sewer had full communication with the kitchen through an untrapped pipe, about three to four inches in diameter, and had had such communication for an unknown length of time. Where such a trap is needed it should be what might be called a catch-basin trap, which can be emptied only by sucking the water out of it. Wherever a trap can be opened by lifting any part out of it, especially when it has a hopper or grate over it not fastened to the bell, so that the absence of the bell is not likely to be noticed, the probability is that the trap will be opened in cleaning it out and remain open indefinitely. The extension of the soil and waste pipes through the roof is recommended, and very properly so. The subject of the house main drain, trapped just outside of the house, so as to cut off the air communication with the street sewer, is recommended. The writer doubts the propriety of it. It is a mooted point. The writer's experience, extending back for half a century, is rather against it. We are speaking now of city drainage only. The writer is inclined to hold that if the street sewers are ventilated by all of the house sewers, with their verticals through the roof, then all sewers, mains, etc., will be as free from sewer gases as it is practicable to make them. Sewer gases must come out. If they do not come through house mains then they will come out through the manholes and sewers, which are usually in the street. It is better they should come out above the top of the house than down on the streets, where the passing crowd partakes of them. Indeed, in a populous city the ventilation of all the street sewers through the house mains would be ample. Street sewers are of the same character as house drains; calling them by different names does not alter that fact. The author does not favor trap ventilation under the ordinary circumstances; we are inclined to think he is correct. Nevertheless the lack of trap ventilation should only be admitted when the trap is close to the fixtures for which it serves, and a thoroughly effective trap is used. Even after a proper system of plumbing has been put in a house the drainage should be examined occasionally. When repairs are needed a plumber is sent for who, perhaps, knows nothing about the system of ventilation and may confound the pipes, mistake one for the other, perhaps not know the purpose of any of them, do his work in such a manner as to nullify the original design, and thereby allow sewer gases to pass into a house. To enumerate all the statements made in the book would be to reproduce it, so to it we must refer those interested. The book is a valuable work and deserves to be read, but we think it might have been improved by condensation. There are some repetitions which to the expert are needless and to the novice only confusing. Nevertheless it would be well to have it in the hands of every person engaged in such work.

MOSAICS.

A CURIOUS development of the building situation reaches me. The young architect who found himself without employment owing to the cessation of building, looked for employment in another direction, and finally is at work designing jewelry for one of the large firms of the city, and is making a great success of it, too.

ONE of the most influential journals devoted to hotel interests gives voice to a growing desire among hotel men throughout the country, says the Toledo *Bee*. It asserts that there is a legitimate and increasing demand for architects who have made a special study of planning and designing hotels. The writer has repeatedly noticed the tendency in this country toward specialized work among architects, and this hotel journal's suggestion that more architects should qualify themselves to do first-class work in this branch but emphasizes the contention we have repeatedly made, namely, that for first-class, specially equipped architects in the United States, the demand today is in excess of the supply. New York for many years has had several architects whose specialty has been churches. Nay, some of these ecclesiastical architects have gone a step further and made a specialty of Roman Catholic churches. Their fame in their chosen field has made them known in certain circles from the Hub to San Diego, and they have honorably and efficiently reaped the rewards to which their talents and reputation entitled them. Why then can we not have hotel architects also? There are scarcely two dozen architects in the Union who have devoted any considerable time to the special study of hotel construction, to planning, designing, and the hundreds of details which contribute to the creation of a perfect modern hotel. Here indeed is a

field which may well challenge the careful attention of young architects whose ambitions are so wide and comprehensive that they do everything half badly because they have time to study nothing well.

Take the problems touching upon the cold storage building construction, for instance. Here is a class of building which has multiplied in numbers in the United States during the past ten years to an enormous extent. What does the average architect know about planning such a structure? This class of work from an architectural and an engineering standpoint forms an entire professional field by itself. Of brewery construction and the planning of mills, factories and various sorts of industrial plants and buildings the same thing is true.

ASSOCIATION NOTES.

MILWAUKEE ARCHITECTURAL CLUB.

On July 9 a meeting of architects and draftsmen of Milwaukee was held at the Deutscher Club for the purpose of organizing an architectural club. About fifty were in attendance. Much enthusiasm was displayed — especially on the part of the older men who had made several previous attempts to organize such a club in Milwaukee, but without success. As an illustration of this, they held a meeting during the same evening of members of the Wisconsin Architectural Association, long since practically extinct, and voted over the balance in their treasury to the new organization. As a result of the principal meeting, a committee was appointed to draw up constitution and by-laws and the date for the next meeting was set for the second Monday in August. Howland Russel acted as temporary chairman during the evening. The organization will be known as the Milwaukee Architectural Club, and William H. Schuchardt, 419 Broadway, was elected secretary and treasurer.

OUR ILLUSTRATIONS.

The Bridge Alexander III., Paris.

The Palace des Beaux-Arts, Paris Exposition of 1900.

Lion Statuary, Decorating the Bridge Alexander III., Paris.

The Porte Monumental, Main Entrance to the Paris Exposition of 1900.

Two houses for the Messrs. Falk, Milwaukee, Wisconsin. Ferry & Clas, architects.

Residence for Judge George H. Noyes, Milwaukee, Wisconsin. George B. Ferry, architect.

Residence of Mrs. Walter W. Brown, Columbus, Ohio. Yost & Packard, architects, Columbus, Ohio.

Residence of H. B. Dahl, Washington Courthouse, Ohio. Yost & Packard, architects, Columbus, Ohio.

The Italian Pavilion, Paris Exposition of 1900. The interior walls are decorated with paintings and with more than five hundred yards of Venetian art glass.

The Palace of Varied Industries, Paris Exposition of 1900. A frieze running the length of the exterior wall is divided into three sections, devoted respectively to Peace, Labor and Art.

Photogravure Plate: Front View, Reid Memorial Library for Lake Forest University. Frost & Granger, architects, Chicago.

PHOTOGRAVURE PLATES.

Gage Brothers Building for McCormick Estate, Chicago. Façade by Louis H. Sullivan, architect; Holabird & Roche, architects. A double-page general view and detail plate of lower stories is given.

Reid Memorial Library and Chapel for Lake Forest University. Frost & Granger, architects, Chicago. The following views are given: Front View of Library; Reading-room of Library; View of Chapel from Southwest; Interior View of Chapel; View from East, showing Cloister Court. The general plan is also given.

BUILDING OUTLOOK.

Office of the Inland Architect,
Chicago, August, 1900.

The country is gliding along quickly and smoothly to a turn in the highway which leads out of moderate activity into greater activity. The change is not far ahead. September will inaugurate it. It will come as the result of the completion of the reaction from last year's excessive prices. The year will then be too far gone to permit the inauguration of enterprises which would have been inaugurated last spring had conditions been favorable. High prices and strikes scared off a great deal of money-making work. High prices have disappeared and strikes are largely settled, but the season is too far spent for more than absolutely necessary work.

The United States is in an exceptionally fortunate and prosperous condition in comparison with European countries. England for instance has two wars on hand, has been borrowing money, and only last week ordered another loan of $65,000,000. Germany is in the throes of industrial strain, stocks are tumbling, values declining, all from over-speculation. Russia has suffered for two years from famine and drouth in a large portion of her empire; has been and still is financially in a bad way, and is a heavy borrower to get money to pay running expenses. France is scrambling with all her might for gold to be well fixed for some danger which she thinks she sees on her pathway. Spain is up to her neck in debt and threatened with bankruptcy. Italy is almost overwhelmed with indebtedness which will never be paid.

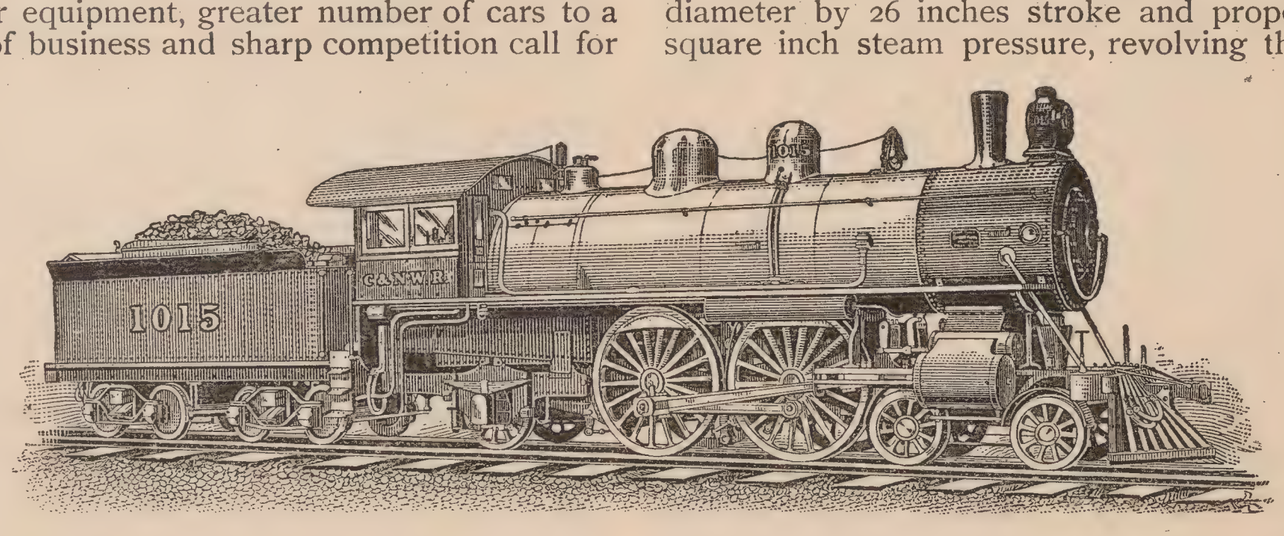
Glance over our own home. Everywhere industry prevails. Wages are comparatively fair. People live, as a rule, better than they did. The farmer and cotton grower and meat raiser are all getting more for their products and the mechanics more for their labor. The cost of living can hardly be said to be advancing, though in some items prices are higher. A dollar will do more than five or ten years ago. Crops are good despite the wheat scare in the Northwest. Factory and shop people are not complaining of poverty or idleness.

While we have not far to go at any time or in any place to find comparative want and unhappiness, there is, speaking in a wide and broad sense, a condition of national prosperity and happiness which promises to endure for many years. Things seem to be going right. Wealth is increasing. We have our multi-millionaires, too many perhaps. We see wealth concentrating too rapidly in few hands. We see trusts thriving and threatening an invasion of our industrial liberty, but after all, are we not getting pretty nearly our share? Can we put our finger on the multi-millionaire who is doing some specific thing that wrongs us? When we can, the law will take hold of him and all his associates.

Business is in pretty good shape. Iron and steel makers have had to drop their prices and will have to drop them lower. Lumber manufacturers are quoting prices considerably below April figures and wholesalers and retailers are not afraid to load up. Building operations however are restricted and will be all this year. Brick, cement, paints — all the materials that enter construction — have gone off in price somewhat without doing harm to any one and without unsettling confidence; rather increasing it. These being the conditions today with practically four months of activity ahead of us, what may we expect? The money markets are easy. From the bankers' standpoint there is an abundance of money. Upward of four hundred banks will be scattered over the country this year over and above the number existing last spring. Enterprise is being encouraged. Profits fair and just are within reach of all industry. Failures are few. Contentment is general but aspiration and ambition are more feverish than ever.

There are good times ahead and in course of time probably bad times. It is a question whether society has advanced far enough to protect itself from the periodic disasters that at intervals of about twenty years have swept prosperity into the wilderness of bankruptcy.

The new Class "D" North-Western type of locomotive, which has just been placed in service on the Overland Limited of the Chicago & North-Western Railway, is intended to develop much greater power and a higher rate of speed than the familiar type of engine. Heavier equipment, greater number of cars to a train, and the demands of business and sharp competition call for a class of engine that will combine all essential features and yet not exceed the limit of weight which is considered to be good practice on American railways and which it is believed these new engines possess.



The North-Western type has what is known as a trailing wheel which supports an outside bearing, thus helping largely to steady the engine in running at high speed around curves, and an experienced railroader will notice many other striking innovations, particularly in the boiler and cylinders, which are perhaps the first thing that will strike the eye, as the old-time steam-chests have been entirely abandoned and cylindrical or piston type of valves substituted in the saddle portion of the cylinder. The valves take their steam at the center, and in order to obtain the best results from the method of steam distribution a novel arrangement of link motion has been introduced; making an exceptionally perfect distribution of steam. The cylinders themselves are 20 inches in diameter by 26 inches stroke and propelled by 200 pounds per square inch steam pressure, revolving the 80-inch driving wheels to carry the engine at a high rate of speed with a relatively low number of revolutions.

The engine weighs in working order 160,000 pounds, 90,000 pounds of which are on the four driving wheels, the remainder being divided between the truck and trailing wheels. The tender carries 5,200 gallons of water and 12 tons of coal, which would be ample for a run of 200 miles with a train of 10 cars, and it is expected a speed of 73 miles an hour on a level stretch can be maintained, or with an 8-car train a speed of 80 or 90 miles an hour is considered entirely practicable. With the wonderful possibilities of speed and economy in operation the performance of this new type of locomotive will be watched with great interest.

THE ATELIER FITZWILLIAM

AUDITORIUM BUILDING, CHICAGO

Special Sketch Competition

During the past year many draftsmen have asked if there was not some way by which they could work at their homes and send or bring their studies to the Atelier for criticism; so, in accordance with this demand, we shall, beginning with the month of September, 1900, inaugurate a special nine months' series of sketch problems, which are intended to be worked up spontaneously without criticism. One of these problems will be issued each month from September to June each year. Every effort will be made to maintain these programs of as lively an interest as can be, and the best solutions each month will be awarded prizes as stated below. Send your design and $1.00 for entrance into September competition, or send $8.00 and become entered for all nine of the competitions from September, 1900, to June, 1901. On October 1 we will remail it to you, postage prepaid, with a full and complete critical analysis of its faults and merits, and whatever prize (if any) it has been judged worthy to receive. The names and addresses of prize winners will be announced each month.

For the month of September, 1900, $145.00 will be divided into twenty-five cash prizes, as follows:

One first prize of $30.00	**Two prizes of $15.00 each**	**Three prizes of $10.00 each**
Four prizes of $5.00 each	**Five prizes of $3.00 each**	**Ten prizes of $2.00 each**

PROGRAM FOR SEPTEMBER—A FOUNTAIN NICHE

PREAMBLE.—In a suburban district of a city of 250,000 people, it is proposed to cut a roadway around the base of a hill which extends in a rapid slope upward from the sea. A wall low enough not to obstruct the view shall separate the driveway from the sea, and the hillside of driveway shall be closed by a perpendicular wall of masonry. This wall is to be capped by a balustrade for the protection of a pedestrians' walk located on the hillside at that height. The total height of this wall, including the balustrade, shall not exceed 26 feet. Thus a broad roadway for vehicles at the lower level nearest the sea, and a narrower way for pedestrians on a higher plane, will run parallel each to each and to the coast line.

REQUIREMENTS.—The object of this problem is to design the hillside wall, and particularly a drinking fountain for horses in connection with this wall. In addition to the fulfillment of the practical requirements, this fountain should be architecturally adorned, and since it is imperative that it shall occupy as little of the roadway as possible, the fountain shall be in the form of a grand niche, intersecting the hillside wall and extending beneath the pedestrians' walk. The horse trough, however, shall occupy space on the driveway. The water will be supplied by artificial means, and the fountain shall be entirely of masonry.

DRAWINGS.—A plan, a section and an elevation showing a portion of the wall on either side are required, all at the scale of $\frac{3}{16}$ inch equals one foot. The rendering will be left to the discretion of the designer, but the paper must be cut to the uniform size of 10 x 18 inches.

Send drawings, unmounted, to The Atelier Fitzwilliam, Auditorium Building, Chicago, on or before September 30, 1900.

Any deviation from the program of requirements will debar the candidate from the competition.

No further instructions will be given.

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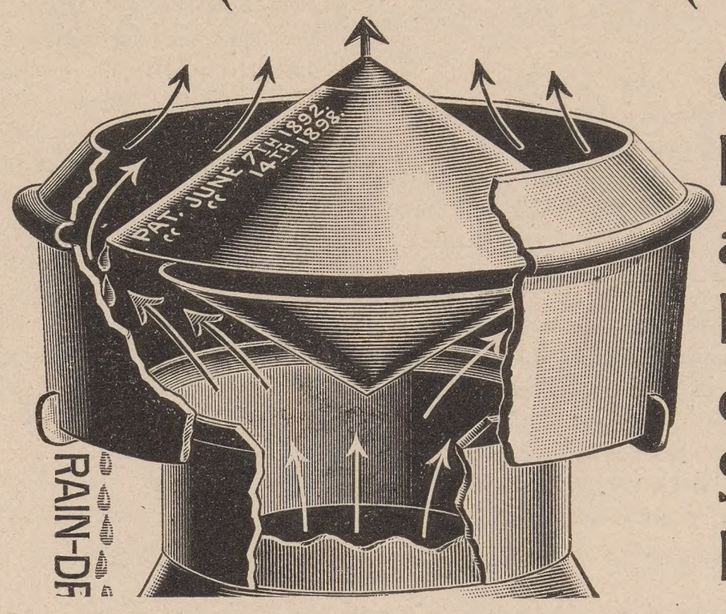

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We have had the "PANCOAST" VENTILATORS in competition with other makes—in factories at the Cornell University and in thousands of cases of actual use—and the results have always been the same.

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A forced circulation of air, in volume constantly ample, at temperatures properly regulated.

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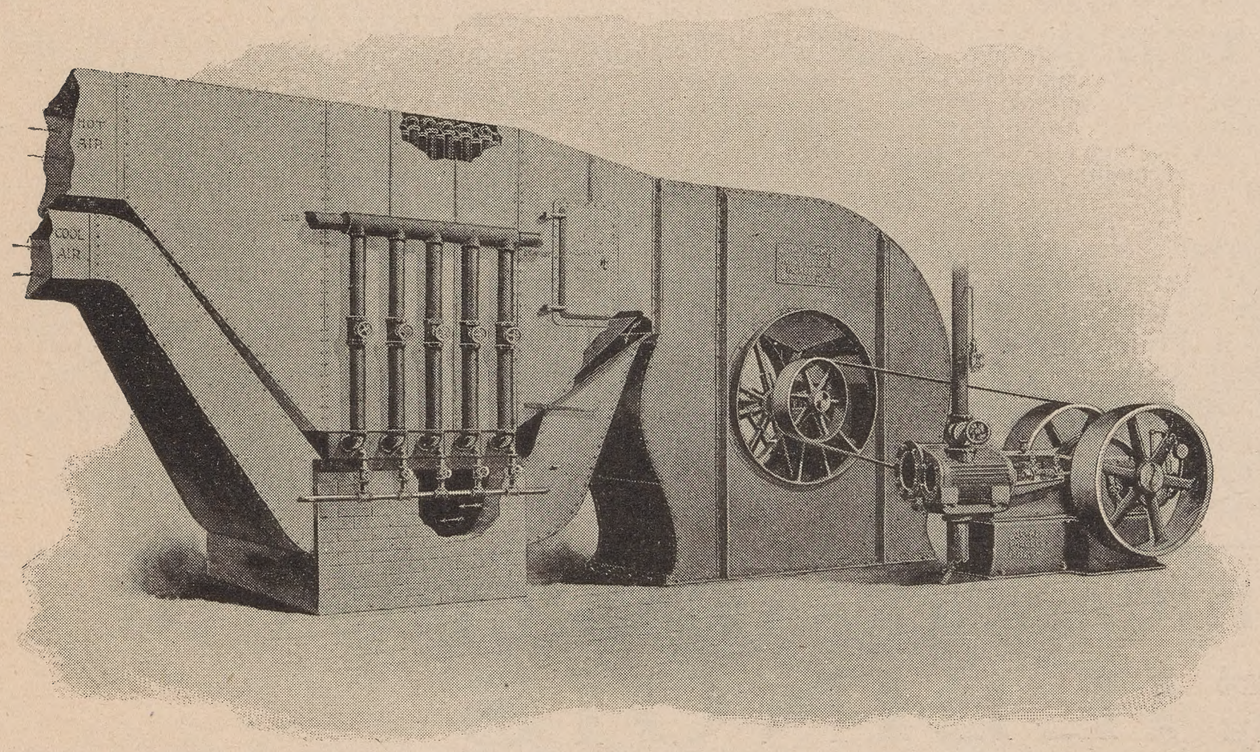

BUFFALO STEEL-PLATE FAN WITH HEATER AND BY-PASS FOR DOUBLE-DUCT SYSTEM.

Buffalo Forge Company

NEW YORK BUFFALO, N. Y. CHICAGO

NOTICE, ARCHITECTS!

DESIGNS for "CARNEGIE LIBRARY" will be received at the office of W. W. Johnson, City Clerk, San Antonio, Texas, up to 4 o'clock p. m., September 17, 1900. For prospectus giving full information, conditions, etc., address

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Vol. XXXVI. ADVERTISERS' TRADE SUPPLEMENT. No. 1

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Any architect can secure valuable books of reference without cost by sending for the catalogues of materials, etc., noticed from month to month in these columns. Large sums are spent on these catalogues, and they contain much practical information. Many are art productions. They may be obtained free on application to those issuing them. In writing please mention THE INLAND ARCHITECT, and oblige the journal and the dealer.

REQUESTS FOR CATALOGUES AND SAMPLES.

Those wishing catalogues and samples sent them by dealers in general may have their names inserted under this heading free of charge. The only recompense desired is that the dealers who send catalogues to these addresses give THE INLAND ARCHITECT due credit for business benefits that result.

COPELAND & DOLE, Architects, 51 Exchange Place, N. Y.

R. ADELSPERGER, Supervising Architect, Headquarters, Division of Cuba, Havana.

BEAUMONT, JARVIS & CO., Architects, Toronto, have opened a branch office at 39 Sparks street, Ottawa, Canada, and wish catalogues and samples.

JAMES METCALFE REDFIELD, Architect, Winston Building, Utica, New York.

ARTHUR L. PILLSBURY, architect, formerly at 620 Griesheim Building, Bloomington, Illinois, has lost by fire all his catalogues, circulars, samples and supplies, etc., and would be glad to receive same from manufacturers and supply houses. Now located at 205 E. Front street.

A FLATTERING OPINION.

The Kenney Company, 72 Trinity place, New York, sole manufacturers of Flushometers, a system for the manipulation of water closets that supersedes the old-fashioned, noisy and dirty overhead tank, has received from General Manager E. E. Olcott, of the Hudson River Day Line, the following:

Three years ago I ordered some of your Flushometers for use on our steamers Albany and New York. They were so thoroughly satisfactory that I later changed all the old closets for Flushometers. They are certainly the most perfect closets I have seen.

Mr. Olcott moreover sends an additional order for his private residence and yacht.

GRAPHITE FOR AUTOMOBILES.

Graphite, which plays an important part in the mechanical arts of the world, is found very useful in reducing friction in automobiles.

A very finely powdered graphite when introduced into the cylinders of either steam or gas automobiles, very largely assists the oil which is usually employed for the purpose of lubrication.

It seems to be agreed by all engineers that no vegetable or animal oil should be used for the lubrication of engine cylinders. Mineral oil only should be used, but even the best mineral oil in the cylinders of gas engines chars under very high heat, due to the combustion of gases. The heat in a gas engine cylinder is said to be from 1,200° to 2,000° Fahr., and graphite only is able to bear this extreme heat.

Special graphite lubricants are prepared for the gears of electric, steam and gas motors. For the driving chains on steam or gas automobiles, graphite in some form should always be used, as it saves power and at the same time so thoroughly lubricates the links that it will prevent the chains from breaking.

When used for the chain, the graphite should not be used with any grease, as the sticky grease causes the dust and dirt to adhere to the chain, thereby practically shortening the chain and making it unnecessarily tight. The graphite should be used with a nice quality of vaseline or should be mixed with gasoline or turpentine, and applied to the chain. The gasoline or turpentine will evaporate, leaving a thin coating of graphite on the chain.

Those interested in the subject of graphite lubrication should write to the Joseph Dixon Crucible Company, Jersey City, New Jersey, which is authority on the subject of graphite.

WHERE TO GO SUNDAY.

Spend Sunday at Cassopolis (Diamond Lake), Michigan. Good boating and fishing. Round-trip ticket, good from Saturday afternoon until Monday, $2. For further information, call at city ticket office, Grand Trunk Railway System, 249 Clark street, corner Jackson boulevard, or at Dearborn Station.

The above is sent to publishers for insertion in their journals. It will be a "paying investment" for any one wishing to find a place where nature seems to have especially combined its forces to make an ideal composition. Woods, fields and hills, and a lake that is fitly called "Diamond," with cold spring water and enough black bass and wall-eyed pike to keep a fisherman busy.—ED.

TRADE NOTES.

I. P. FRINK reports four important contracts for the installation of his patent reflecting fixtures for electric lighting, in Paris, two of them being in connection with the Exposition. This is another instance of the success of American-made goods in foreign countries.

THE Buffalo Forge Company, Buffalo, New York, has received the following:

Your favor of February 12 has been overlooked until the present time. In reply, I will say that we are very highly pleased with your down draft forge shop equipment which we purchased from you something over three years ago. I consider the down draft system to be superior to the overhead method of removing smoke and gases. This system makes it cooler for the men, as the draft of air carries the heat away from the men and down underground.

I remain, yours truly, JAS. W. HILL,
Master Mechanic.

MESSRS. N. & G. TAYLOR COMPANY, manufacturers of tin-plate, Philadelphia, advise us that all their works, their tinning plant in Philadelphia, as well as their Cumberland Mills, where they make all their iron, steel and black-plate, are running to their full capacity in the manufacture of tin and terne plates. They also state that it is a matter of great congratulation that their orders were never so large for all of their high grades, particularly the "Taylor Old Style" brand of roofing tin, the merits of which seem to be universally recognized by the trade. They report their business as extremely good and active, and state that they are prepared to fill all orders promptly.

TESTIMONIAL received by the well-known manufacturers, the Buffalo Forge Company: "The forge equipment you installed here continues to work to our satisfaction. Answering your inquiry, there is no comparative statement to be properly made as between the down-draft and the overhead method of smoke removing — that is to say, in my judgment there is none — for the overhead method of removing is so very objectionable, unsatisfactory as we have used it here, and the down-draft method is so efficient and satisfactory. The two plans in their practical operation are so wide apart they ought not to be compared. If I was to install a new plant nothing would induce me to use the overhead method, and I should, if possible, secure the down-draft, and since we have had such good experience with your work I should try to secure an installment of the plant by the Buffalo Forge Company. Very truly yours, Z. R. Brockway, general superintendent the New York State Reformatory."

THE Lythite people, so well and favorably known as producers and purveyors of paints, have brought out the National Wall Coating, designed especially for plaster or hard finish. It is coming rapidly to be conceded that a demand exists for some wall finish better suited for the purpose than either kalsomine, paper or paint. Wall paper is too absorbent to be a first-class hygienic finish unless frequently renewed; the paint finish usually presents a glossy or bare appearance, while other and cheaper forms of wall treatment present greater objections. The National Wall Coating contains no glue, is prepared in a variety of tints as well as pure white. It will not rub or scale and has great fire-resisting properties, one of the ingredients being asbestos. It is easily applied, dries out hard and does not absorb moisture or unhealthy gases, thus furnishing a perfectly sanitary wall coating. It is put on the market in packages of five pounds each and also in bulk. Frank S. DeRonde Company, 54 John street, New York, will be pleased to furnish additional information on application.

TREASURY DEPARTMENT,
OFFICE SUPERVISING ARCHITECT,
WASHINGTON, D. C., July 19, 1900.

SEALED PROPOSALS will be received at this office until 2 o'clock P.M. on the 21st day of August, 1900, and then opened, for the construction (except heating apparatus and electric conduits and wiring) of the United States Post Office, at St. Cloud, Minnesota, in accordance with drawings and specifications, copies of which may be had, at the discretion of the Supervising Architect, by applying to this office or to the Postmaster at St. Cloud, Minnesota.

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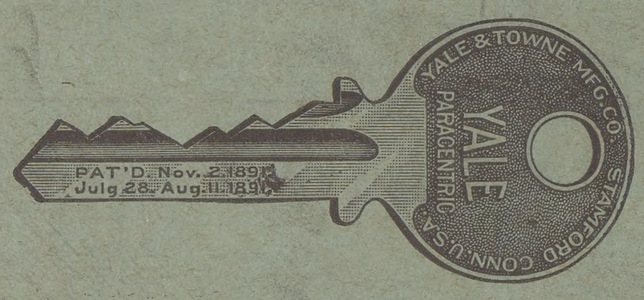

The Passing of a Familiar Form.

The original Yale Key, with its Trefoil Bow, was not copyrighted and is now generally used in all imitation Yale Locks.

Therefore, to protect the public against deception, we have abandoned the Trefoil Bow in connection with Yale Locks and substituted for it the new form of Key Bow shown above.

The Yale Lock and Key are interestingly described and illustrated in a 12-page folder which will be sent on request.

"Artist and Artisan," "Cut Glass Knobs," "Yale Night Latches," "The Vulcan Locks," and other brochures of interest to Architects may be had on application.

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